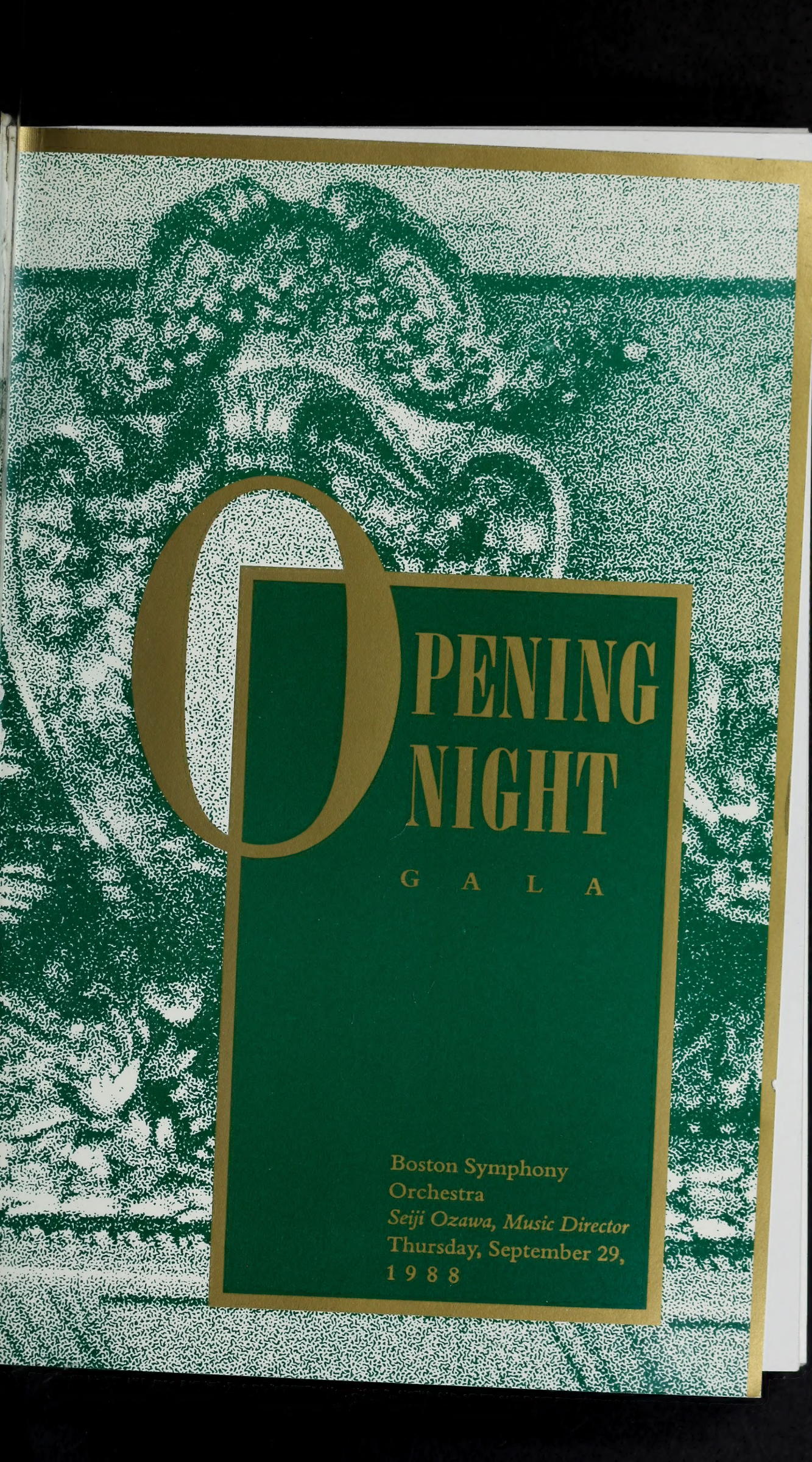
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OPENING NIGHT

GALA

Boston Symphony
Orchestra
Seiji Ozawa, Music Director
Thursday, September 29,
1988

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We have good reason to look forward to an outstanding series of concerts during this season, and we welcome the opportunity to renew our expression of gratitude to our music director, Seiji Ozawa, and the members of the orchestra for the commitment they bring to the quality of artistic excellence that our audiences have come to expect.

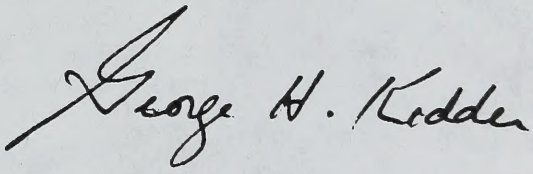
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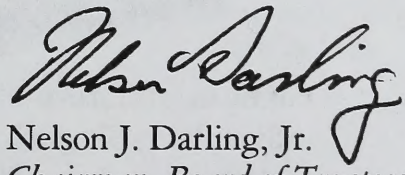
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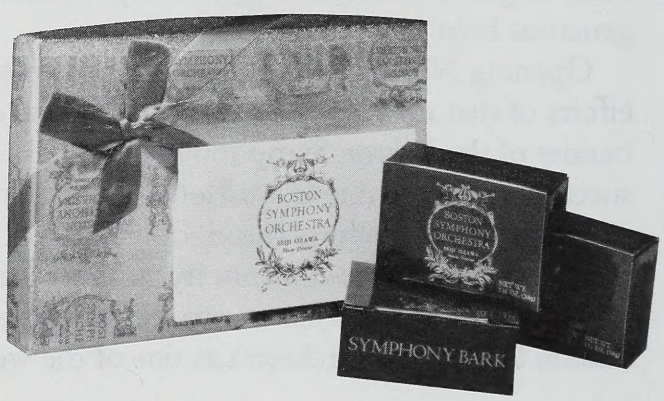


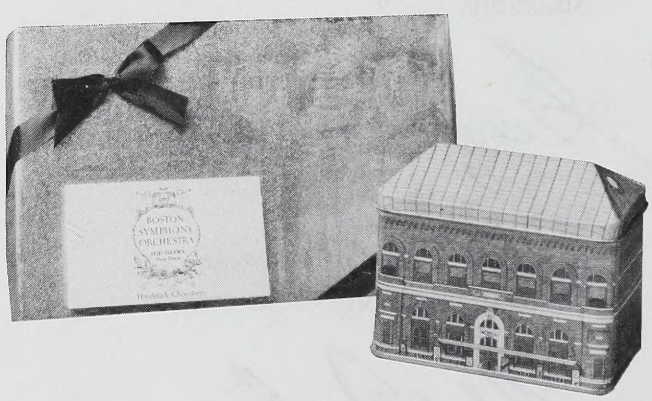
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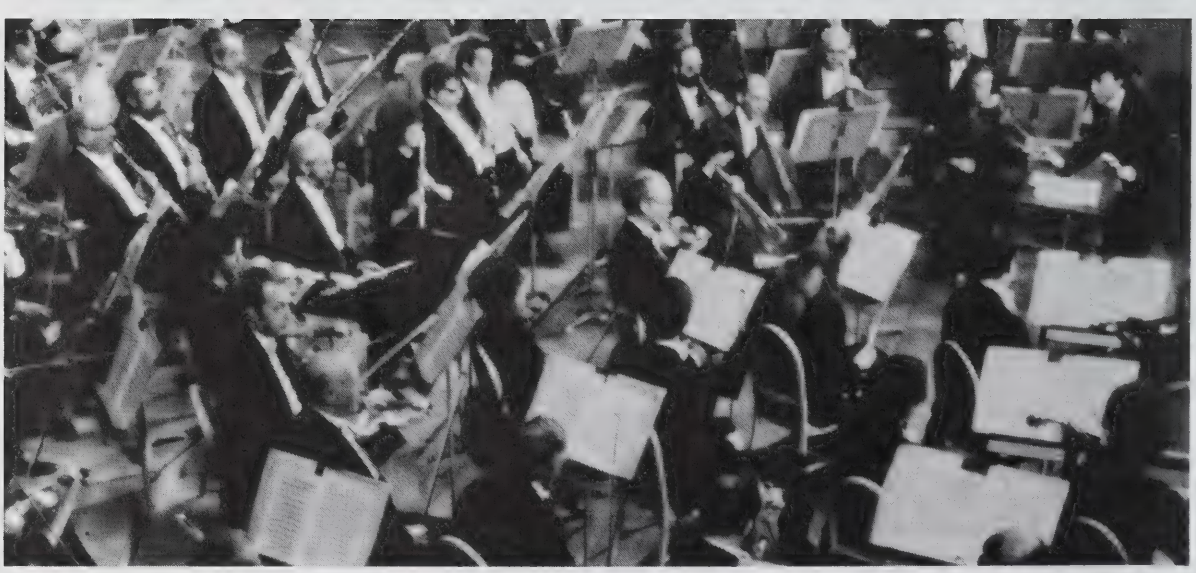
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour

to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.



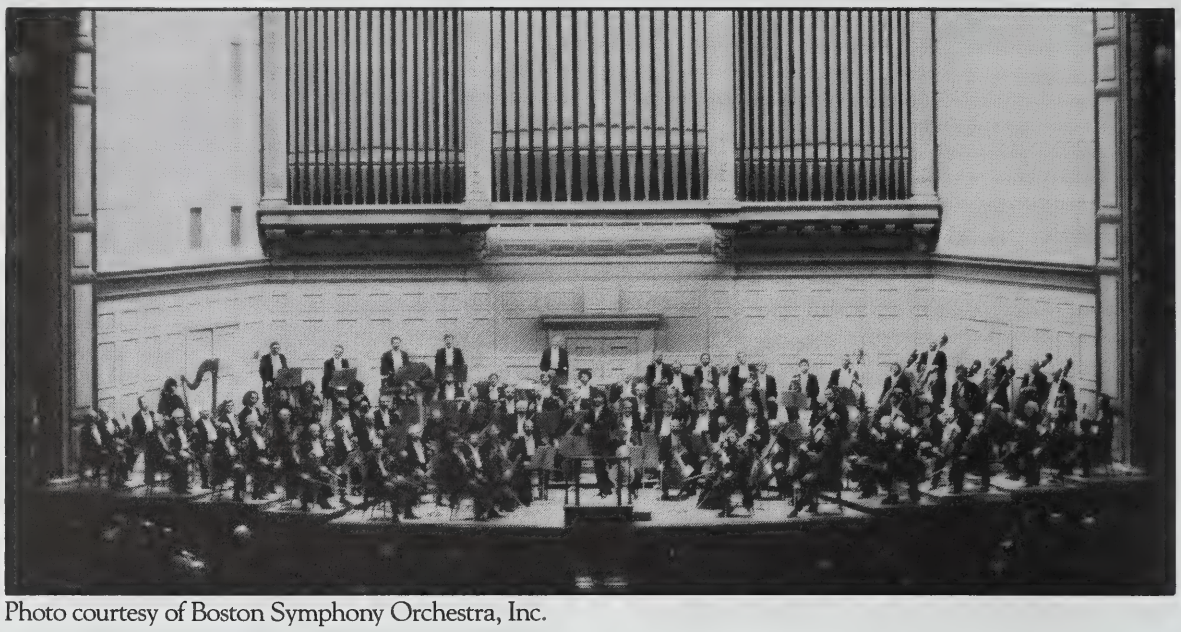


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SCHMIDT — Concerto in E-flat for piano and orchestra
(Boston premiere)
Allegro moderato un poco maestoso
Andante
Vivace

LEON FLEISHER

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BEETHOVEN — Symphony No. 9 in D minor, Opus 125
Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio
cantabile—Allegro moderato—Allegro—
Allegro assai—Presto—Allegro assai—Allegro
assai vivace, alla marcia—Andante maestoso—
Adagio ma non troppo, ma divoto—Allegro
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Franz Schmidt
Concerto in E-flat for piano and orchestra



Franz Schmidt was born in Pressburg (now Bratislava, Czechoslovakia) on December 22, 1874 and died in Perchtoldsdorf, near Vienna, on February 11, 1939. He composed his Concerto in E-flat for piano (left hand only) and orchestra in 1934, completing the score on October 18. The work was composed for Paul Wittgenstein, who played the solo part in the first performance on February 9, 1935, with the Vienna Philharmonic under the composer's direction. This is the first performance by the Boston Symphony Orchestra of any music by Franz Schmidt. In addition to the solo part, the score calls for two oboes, two clarinets, two bassoons, four horns, timpani, and strings.

He was born into the same musical milieu as Arnold Schoenberg—the Austro-Hungarian empire—in the same year. He spent most of his life in Vienna, and—like Schoenberg—he had something of a love-hate relationship with that city. His music is ripe with the sumptuous harmonies and scoring of the *fin de siècle*; his melodic lines reveal a predilection toward variation form, avoiding the simple restatement of music heard earlier, when a thorough reconsideration would serve—and in this respect, too, he is like Schoenberg. But there is a significant difference: Schoenberg continued developing beyond the style of his early years, and eventually accomplished a revolution in compositional style, which made him one of the best-known composers of our century. Franz Schmidt, who was so like Schoenberg in so many ways, did not lead in a new direction. Partly for that reason, he is largely forgotten today.

That is not to say that he is justly forgotten. It is not only the standard-bearers of new styles who write music worthy of our attention (if that were the case, we'd listen to more Pergolesi than J.S. Bach). Except for music of our own time, where we cannot foresee how present tendencies will work themselves out, the question of whether a given piece is more or less "advanced" for its day is far less significant than its inherent quality, its ability to tell us something earth-shaking, or challenging, or interesting, or even merely diverting.

Some small part of Franz Schmidt's compositional output remains known to a small circle of admirers. His Fourth Symphony (1933) is highly regarded by connoisseurs. His opera *Notre Dame* (1904; based on Victor Hugo's novel) is still performed with some frequency in Vienna; I very much enjoyed a 1977 performance with Walter Berry in the role of the hunchback Quasimodo. And his late oratorio *The Book of the Seven Seals* (1937) has kept his name alive among a wider circle.

Schmidt was a multi-talented musician, composer, conductor, teacher, pianist, and cellist. He studied piano with Leschetizky, then went to the Vienna Conservatory, where one of his teachers was Bruckner. He spent fifteen years as cellist in the Vienna Court Opera, taught the instrument at the conservatory of the Gesellschaft für Musikfreunde, and later became professor of piano at the Vienna Staatsakademie, where he also taught counterpoint and composition. From 1925 he was director of the Staatsakademie, and two years later he became director of the Musikhochschule, from which he resigned because of ill health in 1931.

Schmidt's health was always fragile, yet he kept up this considerable list of activities and produced as well a substantial body of work: two operas, an oratorio,

four symphonies and other orchestral works (including a superb set of orchestral variations and a chaconne), two piano concertos, and five large chamber works, as well as organ and piano music and miscellaneous smaller pieces. The feisty and outspoken British analyst Hans Keller, who had grown up in Vienna and knew Schmidt as a young man, once declared him to have been "the most complete musician I have come across in my life." Keller went on to explain that he was not simply talking about the number of gifts as composer and performer that Schmidt possessed, or the acuteness of his ear, but also the "simple fact that he knew, and remembered, all music." There was no masterpiece, said Keller, that Schmidt could not sit down and play at the piano "in an instant, perfect piano arrangement, stressing the inner part you happened to be talking about."

It is odd that Schmidt, as a fine pianist and professor of piano at a Viennese conservatory, should not have composed any substantial work for the instrument until he was forty-nine, but such was the case. And when he began writing for piano, it was with a conscious restriction to the left hand alone, since the impetus was his friendship with the pianist Paul Wittgenstein, whose promising solo career had been cut short, or so it seemed, by the loss of an arm in World War I. But rather than retiring from the world in frustration or pique, Wittgenstein tenaciously commissioned works for the left hand from the leading composers, and many of them—Strauss, Korngold, Prokofiev, Ravel, Britten, Hindemith, and others—obliged him. (He never performed many of the works thus created, though, because his own musical taste was too conservative to understand much of the music that he had called forth.)

Schmidt knew Wittgenstein well, and he ended up composing more pieces for him than any other composer, beginning with his first piano concerto, formally titled Concertante Variations on a Theme by Beethoven (1923). He followed it up with several works of chamber music (the quintet in G for piano and string quartet (1927), the quintet in B-flat for piano, clarinet, violin, viola, and cello (1933); and a second quintet, in A, for the same combination, composed late in Schmidt's life and completed after Wittgenstein had left Austria). Schmidt also composed a left-hand work for solo piano, the Toccata in D minor (1938), and a second piano concerto, the only one to be given the formal designation "concerto," the present work in E-flat (1934). (Before Schmidt's death his pupil Friedrich Wührer published all of the left-hand piano music in Wührer's own arrangements for normal two-handed performance, with the aim of making it more acceptable to performers, though virtually anyone who essays them today uses the original versions.)

The E-flat concerto remains something of a mystery; it is virtually unknown. Studies of Schmidt describe the premiere, but say little or nothing about the piece. Yet the premiere was one of the great events of his life: for his sixtieth birthday, Franz Schmidt was made an honorary member of the Vienna Philharmonic, which invited him to conduct the orchestra in a concert of his own music. The program was given twice, on February 9 and 10, 1935, and it consisted of Schmidt's Variations on a Hussar Song and the new concerto. Still, the event left a bitter aftertaste. The concerto attracted little attention in the press, and when Wittgenstein went personally to Salzburg that summer to play it for Erich Kleiber, Bruno Walter, and Eugene Ormandy, in the hopes that they would program it, nothing much came of the effort. Schmidt wrote a bitter letter to a friend, complaining that the "Herren Dirigenten" put off Wittgenstein by saying blithely that they knew nothing of Schmidt; he was bitter, too, about the fact that even the members of the Philharmonic, who "through the Franz Schmidt concert conferred on me a patent of nobility," did not bestir themselves to push the conductors out of their easygoing ways.

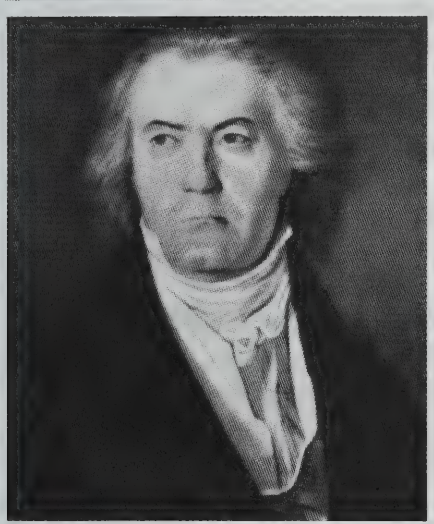
For us today, then, the Schmidt concerto is a new piece, almost never heard since its first performance. The opening is broad, Allegro moderato un poco maestoso,

with a sinuous chromatic figure in the woodwinds (from which flutes are entirely absent) and a sharply rhythmic leaping line in the strings. These elements develop organically in an extended introduction culminating in the soloist's first appearance. The movement is in a sonata form with richly elaborated variants of its basic material from beginning to end. The Andante offers a marvelous lyric repose after the brilliance of the opening, though the piano part is progressively enlivened against the more sustained background. The finale is a rollicking rondo in 6/8 time, leading to an elaborate coda (which begins by quoting the pianist's first solo in the opening movement) that builds to a lively, almost classical finish.

—Steven Ledbetter

Ludwig van Beethoven

Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though one theme from the symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The work came to Boston on February 5, 1853, when Carl Bergmann conducted it with the Germania Musical Society, the chorus of the Handel and Haydn Society, and soloists Anna Stone, Miss S. Humphrey, J.H. Low, and Thomas Ball.

Georg Henschel conducted the first Boston Symphony performances of the Ninth on March 10 and 11, 1882, when the soloists were Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo. Later performances were conducted by Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Bernard Haitink, Eugene Ormandy, Seiji Ozawa, Klaus Tennstedt, and Sir Colin Davis. There were also, on several occasions, partial performances: thus, Emil Paur conducted the Adagio and scherzo (in that order); Gericke, Paur, and Monteux all gave versions omitting the finale; while Bernstein conducted the finale only at a special concert for the United Nations in December 1949. Singers who have appeared in the work with the Boston Symphony include sopranos Lilli Lehmann, Frieda Hempel, Eleanor Steber, Adele Addison, Leontyne Price, Phyllis Curtin, Beverly Sills, Martina Arroyo, Maralin

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Niska, Heather Harper, and Faye Robinson; mezzo-sopranos and contraltos Kerstin Thorborg, Eunice Alberts, Nan Merriman, Maureen Forrester, Lili Chookasian, Gwendolyn Killebrew, Evelyn Petros, and Patricia Payne; tenors Ben Davies, Arthur Hackett, Paul Althouse, Placido Domingo, Richard Lewis, Seth McCoy, and Neil Rosenshein; and basses Herbert Witherspoon, Fraser Gange, Donald Gramm, Mack Harrell, Giorgio Tozzi, Sherrill Milnes, Paul Plishka, Benjamin Luxon, and Robert Lloyd. The orchestra's most recent performances in Boston were given by Seiji Ozawa on the occasion of the BSO's centennial in October 1981; Mr. Ozawa also led performances in Tokyo, Paris, and London the following month. In 1982, Mr. Ozawa gave BSO performances of Beethoven's Ninth in New York and at Tanglewood. In 1984, Stanislaw Skrowaczewski led a Tanglewood performance. The most recent Tanglewood performance was given by Seiji Ozawa this past summer, on a concert celebrating the fiftieth anniversary of Tanglewood's newly rededicated Koussevitzky Music Shed, with Josephine Barstow, Janice Taylor, Philip Langridge, Victor Braun, and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total; and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the overture to *The Consecration of the House*, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822, he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented

the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted at me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of this terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

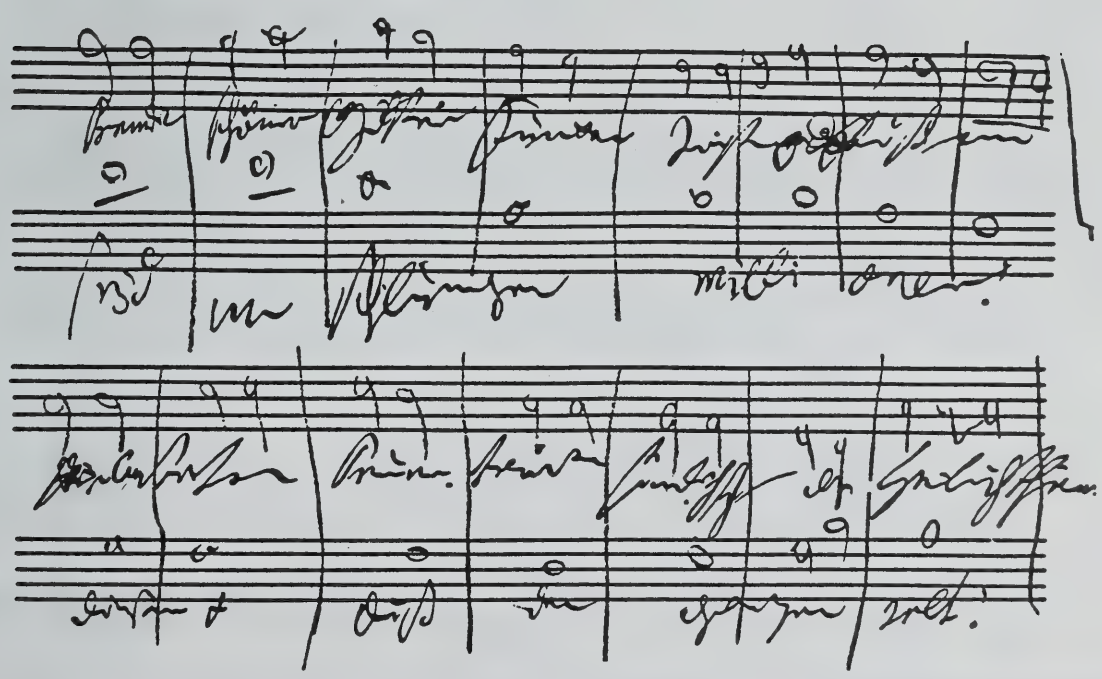
Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the Kyrie, Credo, and Agnus Dei—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's

oblivion to it have been told in various ways by various participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thayer] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or other keys that are closely related to the D minor scale (F and B-flat), while the last movement proceeds from those minor-related keys to emphatic projection of the cardinal notes of D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."



An early sketch for the combination of the two main themes in the double fugue. The upper staff is in the treble clef and contains the tune and text for "Freude, schöne Götterfunken," while the lower staff of each system is in the bass clef and contains "Seid umschlungen, Millionen." In the final version, Beethoven converted this material into compound meter (6/4) from what is evidently 2/2 here.

Each year the Boston Symphony Orchestra selects a graphic designer to create the program cover and invitation for Opening Night at Symphony.

This year, in keeping with the performance of Beethoven's 9th Symphony, Diane Fassino/Design developed the visual theme for Opening Night using the Beethoven medallion above Symphony Hall's stage.

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The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears projecting a mood of pure, human joy; but it is cancelled by the return to the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears, cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, and its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—S.L.

Text to the finale of Beethoven's Ninth Symphony,
based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—Beethoven

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

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Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken!

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely He dwells beyond the stars.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.

Be embraced, ye Millions!
This kiss to the whole world!

Do you fall headlong, ye Millions!
Have you any sense of the Creator, World?
Seek him above the canopy of the stars!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

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Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

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This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.
Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

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More . . .

Relatively little has been written in English about Franz Schmidt, and the one general survey—a brief one—is a translation from the German. And everything that is available in English has been published in London but not in the United States. The general book is Norbert Tschulik's *Franz Schmidt: A Critical Biography*, from the English publisher Glover & Blair. Harold Truscott has written the first in what will be a series of three volumes entitled *The Music of Franz Schmidt*; when completed, they will offer extensive analytical descriptions of the composer's entire output. The only volume available so far is *The Orchestral Music*, which does not include the works for soloist and orchestra (Toccata Press). The Concerto in E-flat is not available on records. Some other music by Schmidt is available, though: the First Symphony and orchestral excerpts from *Notre Dame* have been recorded by the Budapest Symphony under Michael Hălazs (Marco Polo CD), and the Third Symphony by the Slovak Philharmonic under Libor Pešek (Supraphon). Worth looking out for is a fine LP reading of the Fourth Symphony by Zubin Mehta with the Vienna Philharmonic (London). And the late oratorio *The Book of the Seven Seals* has recently been recorded by the Austrian Radio Symphony Orchestra, soloists, and the chorus of the Vienna State Opera under the direction of Lothar Zagrosek (Orfeo, two CDs).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). The period of the Ninth Symphony has been well treated in Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford).

Possibly because it is such a severe test for conductors, the Ninth remains available on a large number of historical recordings representing many great names of the past and many varying approaches, from Furtwängler's idiosyncratic extremes of pacing and rhythmic flexibility (Seraphim) to Toscanini's anti-pathos (RCA), Szell's detail and coolness (Odyssey), and Fritz Busch's vigor and energy (DG). The LP versions are getting harder and harder to find, but many have made the jump to compact disc: Furtwängler in three different performances with different soloists, one on Price-Less and two on Hunt Productions CDs, Toscanini on RCA. Of the several performances by Herbert von Karajan, one of the most special is his earliest, with the newly discovered Elisabeth Schwarzkopf as soprano soloist; it has just been reissued on a midprice CD (Angel "Great Recordings of the Century"). Recent recordings of special interest include those by Christoph von Dohnányi with the Cleveland Orchestra and Chorus and soloists Carol Vaness, Janice Taylor, Siegfried Jerusalem, and Robert Lloyd (Telarc CD); Leonard Bernstein with the Vienna Philharmonic and soloists Gwyneth Jones, Hanna Schwarz, René Kollo, and Kurt Moll (DG); and Bernard Haitink with the Concertgebouw Orchestra and soloists Janet Price, Birgit Finnilä, Horst Laubenthal, and Marius Rintzler (Philips). Of special interest is a thrilling performance with an orchestra of period instruments: Roger Norrington conducts the London Classical Players and the Schütz Choir and soloists (Angel).

—S.L.

Leon Fleisher



Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic. In 1952 he became the first American to win a major European competition, receiving first prize in the Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos, recently reissued on compact disc, are still considered definitive. It was at the height of his career, during the 1964-65 season, that Mr. Fleisher arrived at the most difficult decision of his life—to withdraw from concertizing, at least temporarily: a muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

Drawing upon his musical knowledge and his experience working with many of the world's greatest conductors, Mr. Fleisher began a new phase of his musical life. He was a co-founder of the Theater Chamber Players of the Kennedy Center in 1967, and he became conductor and music director of the Annapolis Symphony in 1970. That summer he made his New York conducting debut at the Mostly Mozart Festival in New York. In 1973 he was named associate conductor of the Baltimore Symphony,

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a post he held for five years. He has also conducted the Boston Symphony Orchestra (in 1971 at Tanglewood, and also this past summer, when he was conductor and soloist for a concert celebrating his sixtieth birthday; he makes his subscription series debut as conductor this November in Symphony Hall), the Pittsburgh Symphony, the Chicago Symphony at Ravinia, the Cleveland Orchestra, the St. Paul Chamber Orchestra, the Baltimore Symphony, and the orchestras of Cincinnati, San Francisco, Seattle, Detroit, Dallas, Vancouver, and Brussels. In addition, he makes frequent appearances in chamber music and with orchestra performing the left-hand piano literature, and he has served on the juries of the most important international competitions. He became an adjunct professor at the University of Michigan, Ann Arbor, in 1982, he has given master classes at the Salzburg Summer Academy, and in 1985 he was named artistic director of the Tanglewood Music Center, the Boston Symphony Orchestra's summer academy for advanced musical training.

Between 1954 and 1962, Mr. Fleisher appeared with the Boston Symphony Orchestra as piano soloist in concertos of Brahms, Beethoven, Mozart, and Franck; more recently, under Seiji Ozawa's direction, he has performed the Ravel Concerto for left hand, Benjamin Britten's *Diversions* for piano left-hand and orchestra, and Prokofiev's Piano Concerto No. 4. Mr. Fleisher's engagements during the 1988-89 season include conducting appearances with the Montreal Symphony, the Boston Symphony, the Peabody Symphony, and the Japan Philharmonic, and his debut conducting opera with Baltimore Opera performances of Mozart's *Marriage of Figaro*. His appearances as piano soloist include the San Francisco Symphony and the New York Philharmonic. He will also be conductor and piano soloist with the Japan Philharmonic on a tour throughout Japan.

Josephine Barstow



Soprano Josephine Barstow appears in the world's leading opera houses and is generally acknowledged as one of the day's foremost singing actresses. In the summer of 1986 she sang the role of the protagonist in *Die schwarze Maske*, an opera specially commissioned for the Salzburg Festival; Herbert von Karajan has invited her back to Salzburg for *Tosca* at the 1989 Easter Festival, for *Un ballo in maschera* in the summer of 1989, and for *Fidelio* at both the summer and Easter festivals in 1990. In May 1986 Ms. Barstow made an historic tour of the USSR, during which she sang performances of Tosca and Verdi's Lady Macbeth in such places as Tbilisi and Riga; she also made her debut at the Bolshoi Opera. Last season she appeared at the Paris Opera and the Bayerische Staatsoper as Lady Macbeth, with the Opera Company of Boston in the title role of Cherubini's *Medea*, and at the Adelaide Festival in Prokofiev's *The Fiery Angel*. Credits in the United Kingdom include a new production of *Macbeth* for Opera North, *Salome* and *The Makropulos Case* with English National Opera, *Peter Grimes* at the Royal Opera House, Covent Garden, concerts at the Windsor and Belfast festivals, and concerts in London, including a special Opera Gala at the Barbican. Future plans include appearances as the Marschallin in *Der Rosenkavalier* and Chrysothemis in *Elektra* with Houston Grand Opera and Shostakovich's *Lady Macbeth of Mtsensk* in San Francisco. Josephine Barstow was made a Commander of the British Empire by Queen Elizabeth II at an investiture at Buckingham Palace in February 1985. On November 22 that year she was presented with the Fidelio Medal on behalf of the Association of International Opera Directors—only the sixth such medal to be

awarded. Ms. Barstow sang with the Boston Symphony Orchestra for the first time this summer at Tanglewood, in a performance of Beethoven's Ninth Symphony celebrating the fiftieth anniversary of the newly rededicated Koussevitzky Music Shed. She is making her first Symphony Hall appearances with the orchestra this week.

Joan Khara



Mezzo-soprano Joan Khara made her New York and Metropolitan Opera debuts simultaneously during the 1987-88 season in the Metropolitan Opera's production of Wagner's *Die Walküre* under the direction of James Levine. Ms. Khara has been hailed for her operatic, concert, and recital appearances, in a wide variety of repertoire ranging from the Baroque to the contemporary. Recent appearances have included the Verdi *Requiem*, the role of Erda in *Das Rheingold*, and the role of Amneris in San Francisco area performances of *Aida*, with members of the San Francisco Opera. She has also performed in the Bach Passions, Mozart's Masses and *Requiem*, the Brahms *Alto Rhapsody*, and several Mahler symphonies and song cycles. Ms. Khara is actively pursuing a recital career and has given solo concerts in Sydney, Honolulu, and San Francisco, where she has performed on such prestigious concert series as The Century Club and Old First Concerts. A native of San Francisco, she has been the recipient of full scholarships to the Juilliard School and to the Conservatoire Fontainebleu in France. Ms. Khara has studied privately with Régine Crespin and James Schwabacher. She made her Boston Symphony debut in the orchestra's performances of *Elektra* last season, rejoined the orchestra for *Elektra* at Tanglewood this past August, and will return to Symphony Hall for Strauss's opera again this November.

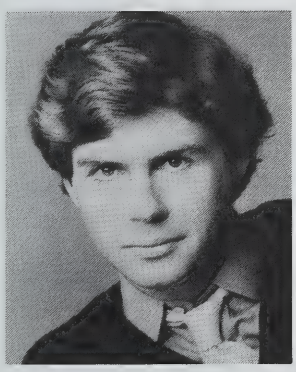
Jacque Trussel



One of America's most accomplished singing actors, tenor Jacque Trussel has sung with leading opera houses and orchestras throughout North America and Europe. During the 1986-87 season he appeared as Alwa in Berg's *Lulu* with the Bavarian State Opera in Munich, as Alexei in Prokofiev's *The Gambler* at Florence's Maggio Musicale, and, in his debut with English National Opera, as Sergei in a new production of Shostakovich's *Lady Macbeth of Mtsensk*, which was televised by the BBC. During the 1987-88 season, Mr. Trussel returned to Lyric Opera of Chicago as Alwa in *Lulu* and to Florence for his first performance in the title role of Britten's *Peter Grimes*, in a new production by Jean-Pierre Ponnelle, and sang in a concert version of *I pagliacci* with the Quad City Symphony. Mr. Trussel is a champion of both contemporary works and neglected masterpieces of the past. During the 1985-86 season he appeared with San Francisco Opera as Edmund in Aribert Reimann's *Lear*, a role he first portrayed in the acclaimed 1981 American premiere with the same company. At the composer's request, Mr. Trussel created the role of Caliban in the world premiere of Lee Hoiby's *The Tempest* with Des Moines Opera. Other premiere performances have included Saint-Saëns' *Henry VIII* with San Diego Opera and Houston Grand Opera, the world premieres of Carlisle Floyd's *Bilby's Doll* and Thomas Pasatieri's *The Seagull*, and the American premiere of Ralph Vaughan Williams' *Hugh the Drover*. Mr.

Trussel has sung Don Jose in *Carmen* with leading opera houses, including a new New York City Opera production telecast "Live From Lincoln Center," Welsh National Opera, where he has repeated his portrayal over successive seasons, and on the CBC's national broadcast of Vancouver Opera's production. In addition to his busy operatic schedule, Mr. Trussel has appeared with many of the world's finest orchestras, including the Chicago Symphony, the Philadelphia Orchestra, the Concertgebouw Orchestra of Amsterdam, the San Francisco Symphony, and the Saint Louis Symphony. He made his Boston Symphony Orchestra debut at Tanglewood in 1981 as Grigory in scenes from Mussorgsky's *Boris Godunov*, appeared as the Drum Major in Berg's *Wozzeck* under Seiji Ozawa's direction at Symphony Hall in April 1987, and was a soloist in Mendelssohn's Symphony No. 2, *Lobgesang*, under Mr. Ozawa's direction last April.

Stephen Dickson



Since his debut with the Opera Theatre of St. Louis in *Albert Herring*, baritone Stephen Dickson has participated in world premieres, nationwide television broadcasts, and frequent performances with leading opera companies and orchestras. This season at San Francisco Opera he portrays Guglielmo in *Così fan tutte* and Schaunard opposite Mirella Freni, Luciano Pavarotti, and Nicolai Ghiaurov in *La bohème*, the latter to be telecast nationwide. For Radio France he sings Vicomte Cascada in *The Merry Widow*. He makes his Boston Symphony Orchestra debut in performances of Beethoven's Ninth Symphony, and he participates in a Montreal Symphony concert of Viennese operetta with Ashley Putnam. Last season Mr. Dickson returned to the Metropolitan Opera as Harlequin in *Ariadne auf Naxos*, telecast by PBS; his New York City Opera performances as Papageno in *The Magic Flute* included a "Live From Lincoln Center" telecast. He also appeared with the San Francisco Opera as Mercutio in *Roméo et Juliette* and with the Paris Opera as Calix in *La celestine*. Mr. Dickson made his Met debut as Papageno in 1981, prompting his return as Harlequin; Chicago Lyric Opera performances during 1981-82 as Dr. Falke in *Die Fledermaus* led to his return in *Lakmé*; and his portrayal of Prince Yeletsky in *Pique Dame* at San Francisco in 1982 has been followed by many return engagements, including the role of Albert in *Werther*. Mr. Dickson's recent European credits have included a Ponnelle-Barenboim production of *Così* and Masetto in *Don Giovanni* with the Orchestre de Paris, his debut at Munich Opera as Silvio in *I pagliacci*, and an appearance as soloist in Schumann's *Der Rose Pilgerfarht* in Torino. Performances as Papageno have brought him to Torino for his Italian debut, as well as to Nice, Monte Carlo, Lyon, Paris, and Nancy. Mr. Dickson's history with the New York City Opera dates back to performances as Ford in *The Merry Wives of Windsor* during 1980-81; in recent seasons his roles there have included Papageno, Silvio, Marcello in *La bohème*, Valentine in *Faust*, and the title role in a new production of *Il barbiere di Siviglia*, as well as an appearance on PBS's "Live From the White House." Mr. Dickson's festival appearances also include Santa Fe, Glyndebourne, and Wolf Trap; other operatic credits include the Teatro Colon in Buenos Aires, the opera companies of Manitoba and Edmonton, Philadelphia Opera, Houston Grand Opera, Miami, and Pittsburgh, among others. Mr. Dickson's orchestra engagements have included apperances with the National Symphony, the San Francisco Symphony, the Chamber Music Society of Lincoln Center, the Philadelphia Orchestra, and the Buffalo Philharmonic. Also a distinguished recitalist, he undertakes an extensive American recital tour each season.

Tanglewood Festival Chorus
John Oliver, Conductor



Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Noel Belanger Smith
Phyllis Benjamin
Deborah Bennett
Sarah Brannen
Bonita Ciambotti
Lorenzee Cole
Joanne Colella-Boag
Margo Connor
Mary Crimmins
Lou Ann David
Sara Dorfman
Carol Furneaux
Amy Harris
Alice Honner-White
Jane Howell
Kristin Hughes
Frances Kadinoff
Lydia Kowalski
Holly Krafka
Sarah Jane Liberman
Barbara MacDonald
Diane Norris
Jan Norvelle
Fumiko Ohara
Nancy Patton
Jennifer Pigg
Sarah Robinson
Charlotte Russell
Lisa Saunier
Carrol Shaw
Joan Sherman
Tiffany Smith
Deborah Stanton

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Sharon Carter
Barbara Clemens
Arnalee Cohen
Paula Folkman
Dorrie Freedman
Irene Gilbride
Toni Gustus
Thelma Hayes
Donna Hewitt-Didham
Beth Johnstone
Dorothy Love
April Merriam
Avis See-Tho
Ada Park Snider
Julie Steinhilber
Beth Taylor
Judith Tierney
Christina Wallace
Phyllis Wilner
Betty Karol Wilson

Tenors

Antone Aquino
Richard Bissell
William Bridges
Keith Daniel
Reginald Didham
Jeff Flaster
Michael Gallagher
William Good
Stephen Groff
David Halloran
Andrew Hamilton
Dean Hanson
George Harper
John Hickman
Richard Howell
Warren Hutchison
James Kauffman
Sandy Kellagher
Edward Kiradjieff
Jack MacInnis
David Meharry
Gary Miner
David Norris
David Pickett
David Raish
Charles Ross
Herman Schultz
Ronald Severson
Terence Stephenson
Charles Wilson
Carl Zahn

Basses

Eddie Andrews
Mel Conway
Jose Coronado
James Courtemanche
Edward Dahl
John Duffy
Mark Haberman
David Klingsburg
John Knowles
Paul Koch
Lee Leach
Steven Ledbetter
David Lones
Jim Lopata
Jose Lugo
Stephen Owades
Michael Prichard
John Rogers
Peter Rothstein
Vladimir Roudenko
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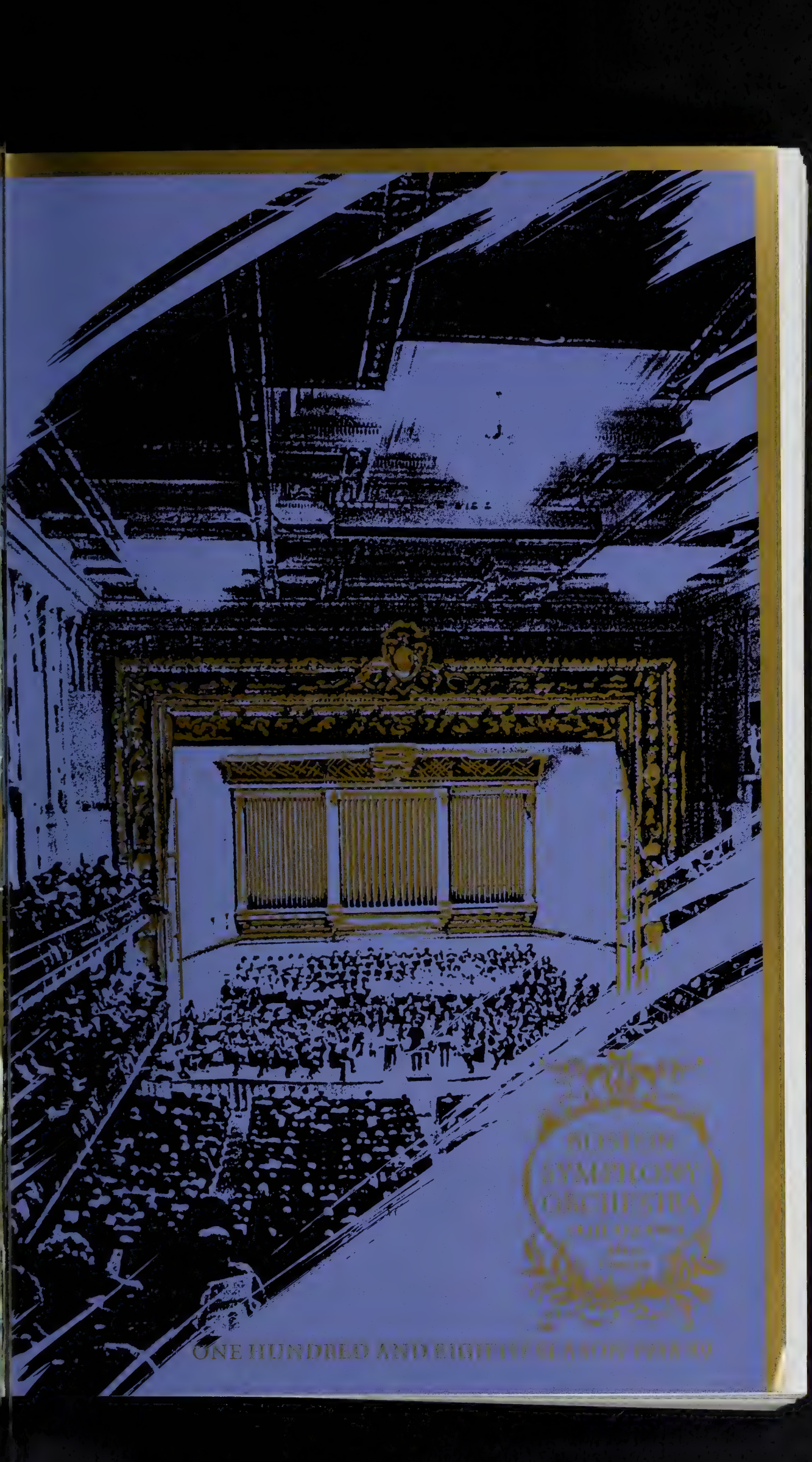
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BSO

The Fanny Peabody Mason Memorial Concert
Friday, September 30, 1988

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which has presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation, Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

BSO Members in Concert

BSO bass trombonist Douglas Yeo appears with the Harvard University Wind Ensemble in Gordon Jacob's *Cameos* for bass trombone and wind ensemble on the 69th annual Dartmouth Concert also featuring the Harvard Jazz Ensemble and Harvard Marching Band under the direction of Thomas G. Everett, Friday, October 14, at 8 p.m. at Sanders Theater in Cambridge. Tickets are available at the door; for further information call the Harvard Band Office at 495-2000.

Harry Ellis Dickson leads the Boston Classical Orchestra in the first program of its 1988-89 season on Wednesday, October 19, and Friday, October 21, at 8 p.m. at Faneuil Hall. The program includes the overture to Haydn's opera *L'isola disabitata*, the Mozart Piano Concerto No. 27, K.595, with soloist Bertica Shulman Cramer, and Beethoven's Symphony No. 4. Tickets are $18 and $12 ($8 students and seniors); for further information call 426-2387.

BSO to Tour Europe
December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra, the overture to Rossini's *Semiramide*, and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. The Supper Concerts on October 20, 22, and 25 will feature music of Nielsen and Schumann; those on October 27 and 29 and November 1 will feature music of John Harbison. Speakers for upcoming Supper Talks include BSO violinist





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Bonnie Bewick (October 4), BSO violinist Sheila Fiekowsky (October 6), BSO flutist Fenwick Smith (November 10), BSO Artistic Administrator Costa Pilavachi (November 15), and Ron Della Chiesa, host of WGBH Radio's "MusicAmerica" program (November 17). The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492.

"Company Christmas at Pops" Slated for December 19

"Company Christmas at Pops" 1988, featuring John Williams and the Boston Pops Orchestra, will take place Monday evening, December 19. William F. Connell, Chairman and CEO of Connell Limited Partnership, is chairman of the 1988 "Company Christmas at Pops" committee, with Jack Connors, Jr., President of Hill, Holliday, Connors, Cosmopulos, serving as committee vice-chairman. Now in its fifth year, "Company Christmas" has become a holiday tradition in the Boston-area business community, with more than 100 of the area's businesses participating in this festive benefit performance. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, including a surprise visit by Santa Claus to distribute gift certificates generously provided by Zayre Corporation. A limited number of "Company Christmas at Pops" sponsorships are still available. The $3,000 package includes sixteen seats for the concert, complete with cocktails and dinner; half-packages are also available. For further information please call Madelyne Cuddeback, the BSO's Director of Corporate Development, at (617) 266-1492.

Bank of New England Corporation Sponsors BSO Opening Night 1988

The Boston Symphony Orchestra gratefully acknowledges Bank of New England Corporation for its generous support in underwriting this season's Opening Night concert conducted by Seiji Ozawa on Thursday, September 29.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Charlotte and Irving W. Rabb Chair

One of the first gifts Irving Rabb presented to his new bride Charlotte was a subscription to the Boston Symphony Orchestra's Friday-afternoon concert series at Symphony Hall. Almost fifty seasons have passed since then, and the Rabbs continue to attend BSO concerts on a regular basis. Music has always been an important part of life for Charlotte and Irving Rabb. Elected a member of the BSO Board of Trustees in 1970, Irving Rabb continues to serve as Trustee Emeritus. When he accompanied the orchestra on its 1979 tour of China, he gained new insight into and tremendous appreciation for the players: "They are an amazing group of warm, sensitive human beings whose glorious music reflects their individualism." A mutual love of music and great pride in the BSO led the Rabbs, in 1977, to endow the second violin position currently occupied by Vyacheslav Uritsky.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Violas
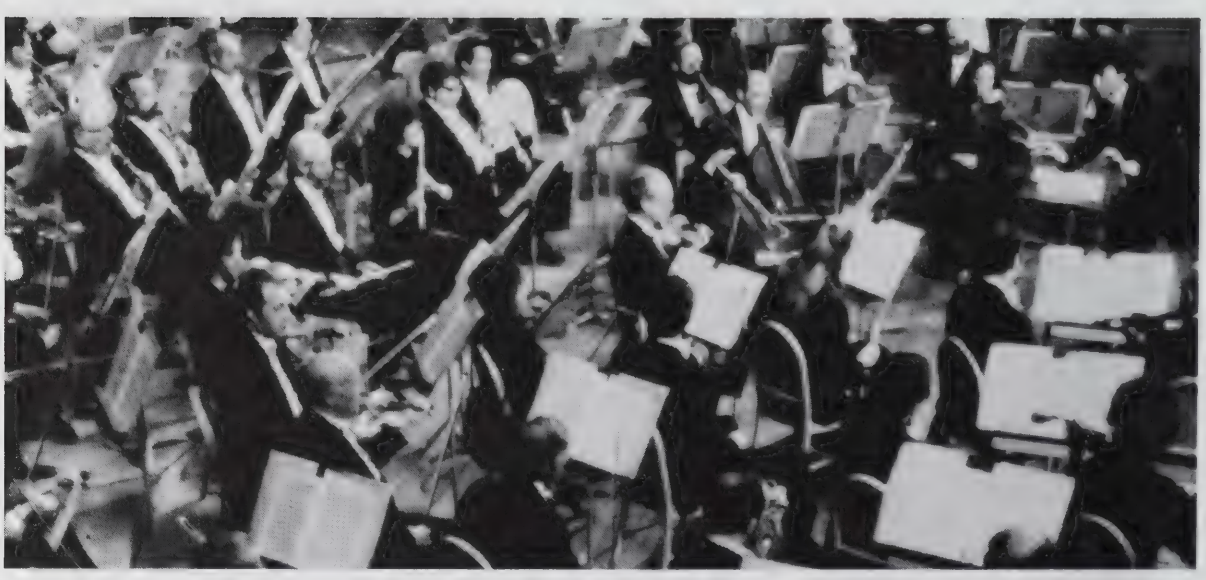
Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

---

*Participating in a system of rotated seating within each string section
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roger Louis Voisin chair
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J.P. and Mary B. Barger chair, fully funded in perpetuity
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Bass Trombone
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Assistant Timpanist
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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

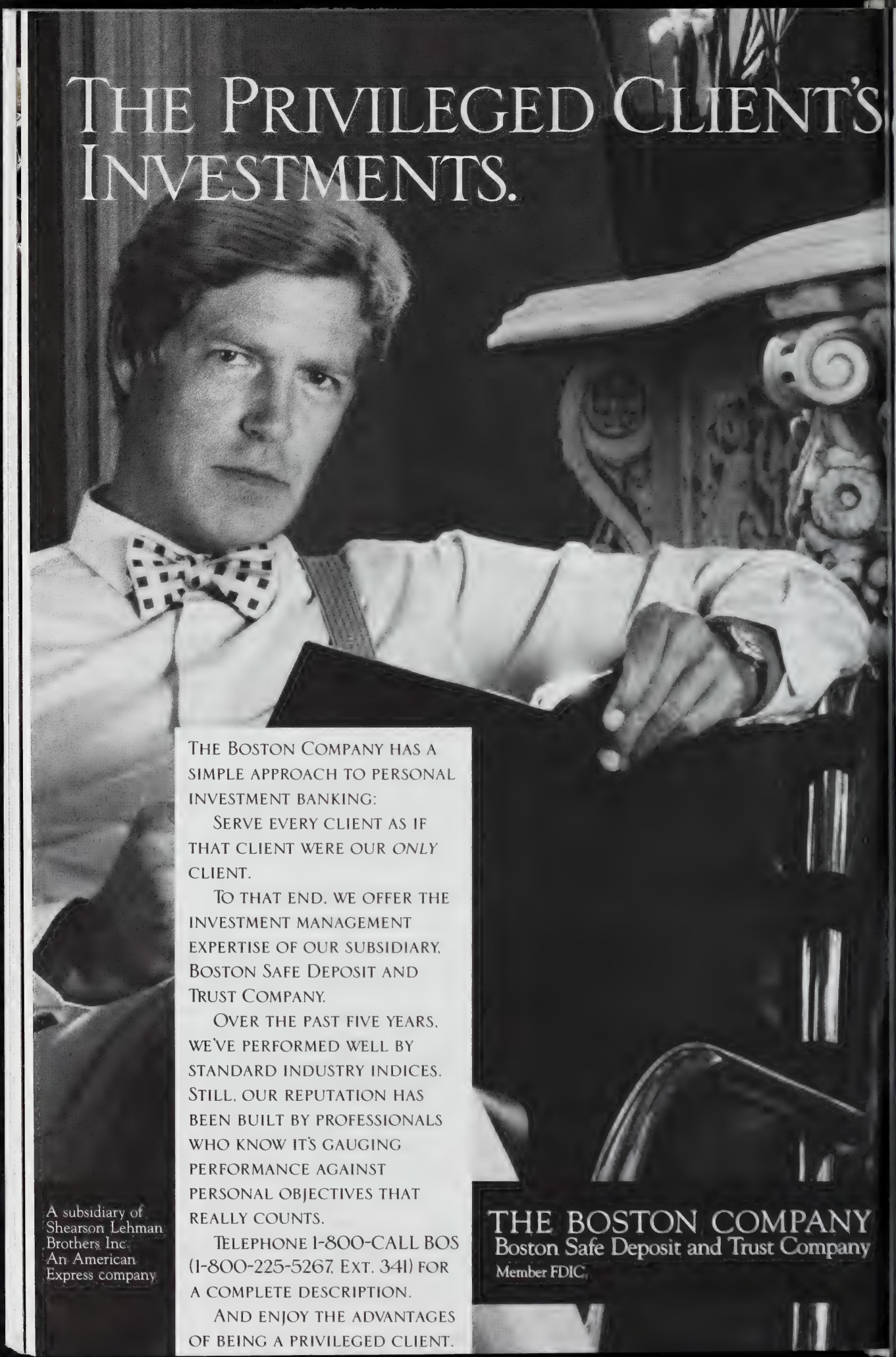
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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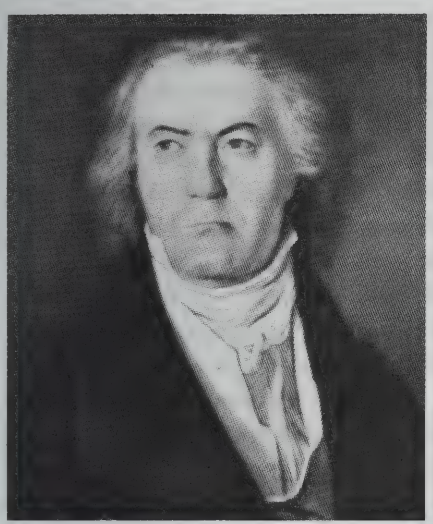
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Ludwig van Beethoven

Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Though one theme from the symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on May 7, 1824, in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on May 20, 1846, under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The work came to Boston on February 5, 1853, when Carl Bergmann conducted it with the Germania Musical Society, the chorus of the Handel and Haydn Society, and soloists Anna Stone, Miss S. Humphrey, J.H. Low, and Thomas Ball.

Georg Henschel conducted the first Boston Symphony performances of the Ninth on March 10 and 11, 1882, when the soloists were Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo. Later performances were conducted by Wilhelm Gericke, Arthur Nikisch, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Bernard Haitink, Eugene Ormandy, Seiji Ozawa, Klaus Tennstedt, and Sir Colin Davis. There were also, on several occasions, partial performances: thus, Emil Paur conducted the Adagio and scherzo (in that order); Gericke, Paur, and Monteux all gave versions omitting the finale; while Bernstein conducted the finale only at a special concert for the United Nations in December 1949. Singers who have appeared in the work with the Boston Symphony include sopranos Lilli Lehmann, Frieda Hempel, Eleanor Steber, Adele Addison, Leontyne Price, Phyllis Curtin, Beverly Sills, Martina Arroyo, Maralin Niska, Heather Harper, and Faye Robinson; mezzo-sopranos and contraltos Kerstin Thorborg, Eunice Alberts, Nan Merriman, Maureen Forrester, Lili Chookasian, Gwendolyn Killebrew, Evelyn Petros, and Patricia Payne; tenors Ben Davies, Arthur Hackett, Paul Althouse, Placido Domingo, Richard Lewis, Seth McCoy, and Neil Rosenshein; and basses Herbert Witherspoon, Fraser Gange, Donald Gramm, Mack Harrell, Giorgio Tozzi, Sherrill Milnes, Paul Plishka, Benjamin Luxon, and Robert Lloyd. The orchestra's most recent performances in Boston were given by Seiji Ozawa on the occasion of the BSO's centennial in October 1981; Mr. Ozawa also led performances in Tokyo, Paris, and London the following month. In 1982, Mr. Ozawa gave BSO performances of Beethoven's Ninth in New York and at Tanglewood. In 1984, Stanislaw Skrowaczewski led a Tanglewood performance. The most recent Tanglewood performance was given by Seiji Ozawa this past summer, on a concert celebrating the fiftieth anniversary of Tanglewood's newly rededicated Koussevitzky Music Shed, with Josephine Barstow, Janice Taylor, Philip Langridge, Victor Braun, and the Tanglewood

Festival Chorus, John Oliver, conductor. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so



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strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total; and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the overture to *The Consecration of the House*, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822, he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion

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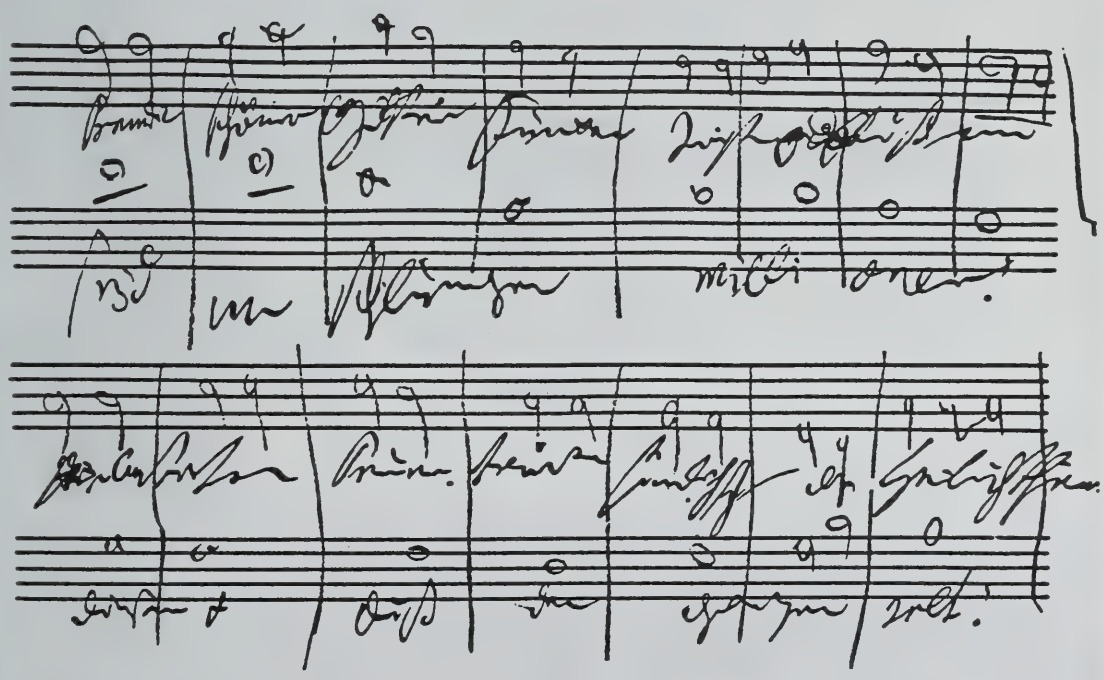


A WORLD OF STYLE

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was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted at me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally (see the facsimile of one of Beethoven's early sketches for this combination) and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text



An early sketch for the combination of the two main themes in the double fugue. The upper staff is in the treble clef and contains the tune and text for "Freude, schöne Götterfunken," while the lower staff of each system is in the bass clef and contains "Seid umschlungen, Millionen." In the final version, Beethoven converted this material into compound meter (6/4) from what is evidently 2/2 here.

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designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment. The complete text of Schiller's poem, with Donna Hewitt's translation, appears on page 30; it may be compared with the text as set by Beethoven, which appears on page 28.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of this terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.

Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the Kyrie, Credo, and Agnus Dei—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by various participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire perform-



ance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thayer] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or other keys that are closely related to the D minor scale (F and B-flat), while the last movement

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proceeds from those minor-related keys to emphatic projection of the cardinal notes of D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing "*Alle Menschen*" who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears projecting a mood of pure, human joy; but it is cancelled by the return to the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears, cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, and its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Text to the finale of Beethoven's Ninth Symphony,
based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—Beethoven

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions?
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek Him above the canopy of the stars!
Über Sternen muss er wohnen.	Surely He dwells beyond the stars.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions!
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium!	Joy, Daughter of Elysium!
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

Translation by Donna Hewitt copyright ©1979

Friedrich Schiller, *An die Freude*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
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Muss ein lieber Vater wohnen.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.
Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur *eine* Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Was den grossen Ring bewohnet,
Huldige der Sympathie!
Zu den Sternen leitet sie,
Wo der Unbekannte thronet.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.
Let all things which inhabit the great circle
Pay homage to Sympathy!
She leads upward to the stars
Where the Unknown is throned.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.
Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely He dwells beyond the stars.

Freude heisst die starke Feder
In der ewigen Natur.
Freude, Freude treibt die Räder
In der grossen Weltenuhr.
Blumen lockt sie aus den Keimen,
Sonnen aus dem Firmament,
Sphären rollt sie in den Räumen,
Die des Sehers Rohr nicht kennt.
Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Joy is the strong mainspring
In eternal Nature.
Joy! Joy drives the wheels
Which run the great world-clock.
She calls the flower from the bud
And tempts the suns down from the sky.
She rolls the spheres around in spaces
Beyond the ken of prophet's telescopes.
As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Aus der Wahrheit Feuerspiegel
Lächelt sie den Forscher an.
Zu der Tugend steilem Hügel
Leitet sie des Dulders Bahn.
Auf des Glaubens Sonnenberge
Sieht man ihre Fahnen wehn,
Durch den Riss gesprengter Särge
Sie im Chor der Engel stehn.
Duldet mutig, Millionen!
Duldet für die bessre Welt!
Droben überm Sternenzelt
Wird ein grosser Gott belohnen.

Göttern kann man nicht vergelten,
Schön ist's, ihnen gleich zu sein.
Gram und Armut soll sich melden,
Mit den Frohen sich erfreun.
Groll und Rache sei vergessen,
Unserm Todfeind sei verziehn,
Keine Träne soll ihn pressen,
Keine Reue nage ihn.
Unser Schuldbuch sei vernichtet!
Ausgesöhnt die ganze Welt!
Brüder—überm Sternenzelt
Richtet Gott, wie wir gerichtet.

Freude sprudelt in Pokalen,
In der Traube goldnem Blut
Trinken Sanftmut Kannibalen,
Die Verzweiflung Heldenmut,
Brüder, fliegt von euren Sitzen,
Wenn der volle Römer kreist,
Lasst den Schaum zum Himmel spritzen:
Dieses Glas dem guten Geist!
Den der Sterne Wirbel loben,
Den des Seraphs Hymne preist,
Dieses Glas dem Guten Geist
Überm Sternenzelt dort oben!

Festen Mut in schweren Leiden,
Hilfe, wo die Unschuld weint,
Ewigkeit geschwornen Eiden,
Wahrheit gegen Freund und Feind,
Männerstolz vor Königsthronen—

Brüder, gält es Gut und Blut:

Dem Verdienste seine Kronen,
Untergang der Lügenbrut!
Schliesst den heil'gen Zirkel dichter,
Schwört bei diesem goldnen Wein,
Dem Gelübde treu zu sein,
Schwört es bei dem Sternenrichter!

From the fiery mirror of Truth
She smiles upon the Seeker.
On the steep hill up to Virtue
Leads the Sufferer's way.
On the sunny heights of Faith
We see her banners wave.
Through the breaches in rent coffins
See her standing in the angel choir.
Endure with courage, ye Millions!
Patiently suffer for the better world!
There, beyond the canopy of the stars,
A great God will reward.

One never can requite the gods,
Beauty lies in being like they are.
Let Grief and Poverty step forth
And rejoice with the joyful.
Let us forget to seek revenge against our mortal foe.
Let our rancour toward him be removed.
May he no longer be oppressed by tears,
And may remorse no longer prey upon his soul.
The book of our transgressions be destroyed
And the whole world be reconciled!
Brothers—beyond the canopy of the stars
God judges us as we have judged.

Joy sparkles in the glass,
And in the golden blood pressed from the grape
The Savage drinks of Gentleness,
Despair drinks deep of Courage.
Brothers, start up from your places
When the brimming goblet passes round.
Let the bright foam splash against the sky:
This glass to the Good Spirit!
Whom the whirling suns give Laud,
Whom the hymns of Seraphs praise,
This glass to the Good Spirit
There on high, beyond the canopy of the stars!

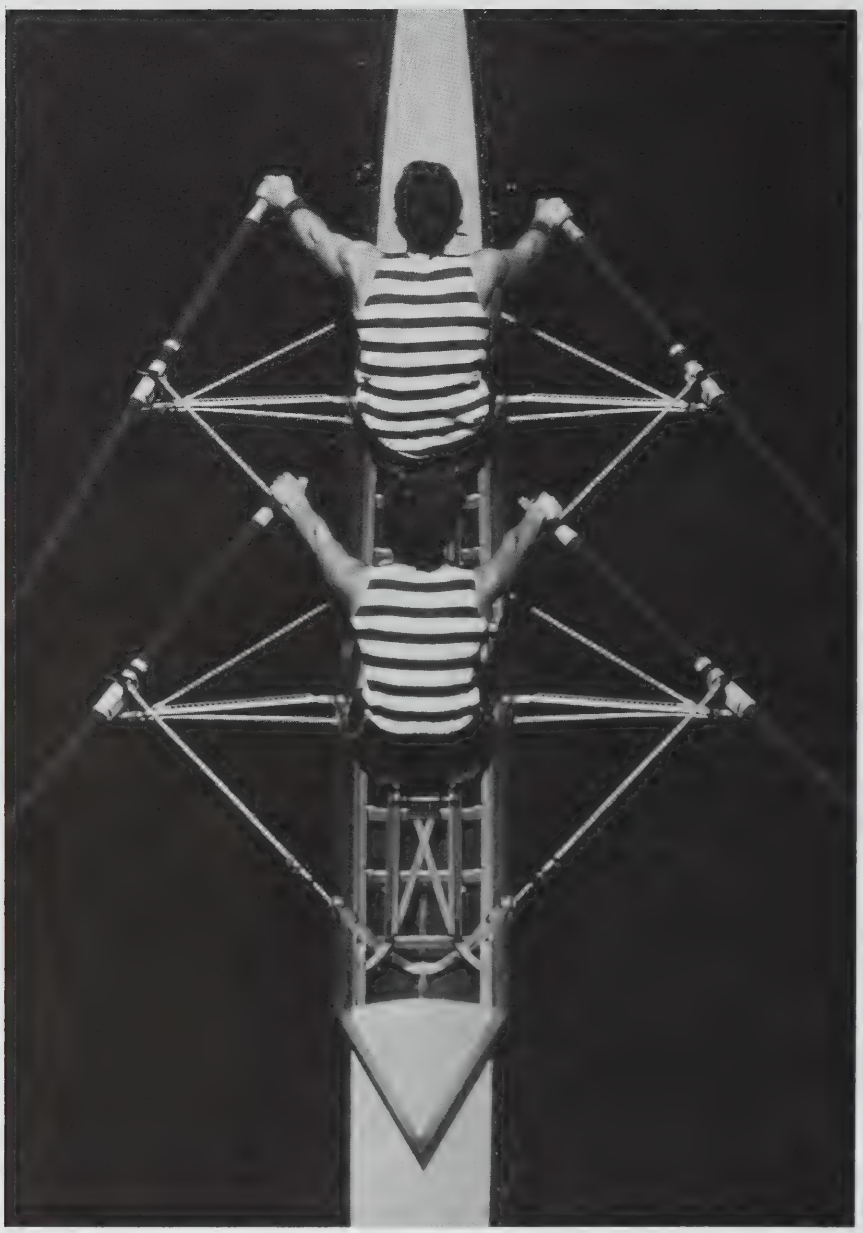
Dauntless courage in the face of weighty sorrow!
Succour wherever Innocence is seen to weep!
Eternally sworn oaths!
Truth both for enemy and friend,
And manly pride standing before the thrones of kings—

Brothers, these all are worth our pledge of life and lands:

To Merit's ever being rightly crowned!
Destruction to the ground where Falsehood breeds!
Dráw the holy circle closer!
Swear it with this golden wine,
Ever to be faithful to these vows!
Swear it by the Judge of all the stars!

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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). The period of the Ninth Symphony has been well treated in Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford). There have, of course, been many studies of the symphonies, and analyses of the Ninth, in particular, are interesting for the variety of the different points of view the work has provoked, especially when "justifying" the final movement. Wagner's poetic interpretation ("explaining" the music with parallel passages from the works of Goethe) is reprinted in the anthology *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn (Dutton paperback). George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essay on the Ninth appears in his *Essays in Musical Analysis* (Oxford, available in paperback). One of the most interesting and informative studies of the symphony (though one requiring the ability to follow the argument with a score) is "Form and Content in the Finale of Beethoven's Ninth Symphony" by Ernest Sanders (*Musical Quarterly*, January 1964).

Possibly because it is such a severe test for conductors, the Ninth remains available on a large number of historical recordings representing many great names of the past and many varying approaches, from Furtwängler's idiosyncratic extremes of pacing and rhythmic flexibility (Seraphim) to Toscanini's anti-pathos (RCA), Szell's detail and coolness (Odyssey), and Fritz Busch's vigor and energy (DG). The LP versions are getting harder and harder to find, but many have made the jump to compact disc: Furtwängler in three different performances with different soloists, one on Price-Less and two on Hunt Productions CDs, Toscanini on RCA. Of the several performances by Herbert von Karajan, one of the most special is his earliest, with the newly discovered Elisabeth Schwarzkopf as soprano soloist; it has just been reissued on a midprice CD (Angel "Great Recordings of the Century"). Recent recordings of special interest include those by Christoph von Dohnányi with the Cleveland Orchestra and Chorus and soloists Carol Vaness, Janice Taylor, Siegfried Jerusalem, and Robert Lloyd (Telarc CD); Leonard Bernstein with the Vienna Philharmonic and soloists Gwyneth Jones, Hanna Schwarz, René Kollo, and Kurt Moll (DG); and Bernard Haitink with the Concertgebouw Orchestra and soloists Janet Price, Birgit Finnilä, Horst Laubenthal, and Marius Rintzler (Philips). Of special interest is a thrilling performance with an orchestra of period instruments: Roger Norrington conducts the London Classical Players and the Schütz Choir and soloists (Angel).

—S.L.



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Josephine Barstow



Soprano Josephine Barstow appears in the world's leading opera houses and is generally acknowledged as one of the day's foremost singing actresses. In the summer of 1986 she sang the role of the protagonist in *Die schwarze Maske*, an opera specially commissioned for the Salzburg Festival; Herbert von Karajan has invited her back to Salzburg for *Tosca* at the 1989 Easter Festival, for *Un ballo in maschera* in the summer of 1989, and for *Fidelio* at both the summer and Easter festivals in 1990. In May 1986 Ms. Barstow made an historic tour of the USSR, during which she sang performances of Tosca and Verdi's Lady Macbeth in such places as Tbilisi and Riga; she also made her debut at the Bolshoi Opera. Last season she appeared at the Paris Opera and the Bayerische Staatsoper as Lady Macbeth, with the Opera Company of Boston in the title role of Cherubini's *Medea*, and at the Adelaide Festival in Prokofiev's *The Fiery Angel*. Credits in the United Kingdom include a new production of *Macbeth* for Opera North, *Salome* and *The Makropulos Case* with English National Opera, *Peter Grimes* at the Royal Opera House, Covent Garden, concerts at the Windsor and Belfast festivals, and concerts in London, including a special Opera Gala at the Barbican. Future plans include appearances as the Marschallin in *Der Rosenkavalier* and Chrysothemis in *Elektra* with Houston Grand Opera and Shostakovich's *Lady Macbeth of Mtsensk* in San Francisco. Josephine Barstow was made a Commander of the British Empire by Queen Elizabeth II at an investiture at Buckingham Palace in February 1985. On November 22 that year she was presented with the Fidelio Medal on behalf of the Association of International Opera Directors—only the sixth such medal to be awarded. Ms. Barstow sang with the Boston Symphony Orchestra for the first time this summer at Tanglewood, in a performance of Beethoven's Ninth Symphony celebrating the fiftieth anniversary of the newly rededicated Koussevitzky Music Shed. She is making her first Symphony Hall appearances with the orchestra this week.

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Joan Khara



Mezzo-soprano Joan Khara made her New York and Metropolitan Opera debuts simultaneously during the 1987-88 season in the Metropolitan Opera's production of Wagner's *Die Walküre* under the direction of James Levine. Ms. Khara has been hailed for her operatic, concert, and recital appearances, in a wide variety of repertoire ranging from the Baroque to the contemporary. Recent appearances have included the Verdi *Requiem*, the role of Erda in *Das Rheingold*, and the role of Amneris in San Francisco area performances of *Aida*, with members of the San Francisco Opera. She has also performed in the Bach Passions, Mozart's Masses and *Requiem*, the Brahms *Alto Rhapsody*, and several Mahler symphonies and song cycles. Ms. Khara is actively pursuing a recital career and has given solo concerts in Sydney, Honolulu, and San Francisco, where she has performed on such prestigious concert series as The Century Club and Old First Concerts. A native of San Francisco, she has been the recipient of full scholarships to the Juilliard School and to the Conservatoire Fontainebleu in France. Ms. Khara has studied privately with Régine Crespin and James Schwabacher. She made her Boston Symphony debut in the orchestra's performances of *Elektra* last season, rejoined the orchestra for *Elektra* at Tanglewood this past August, and will return to Symphony Hall for Strauss's opera again this November.

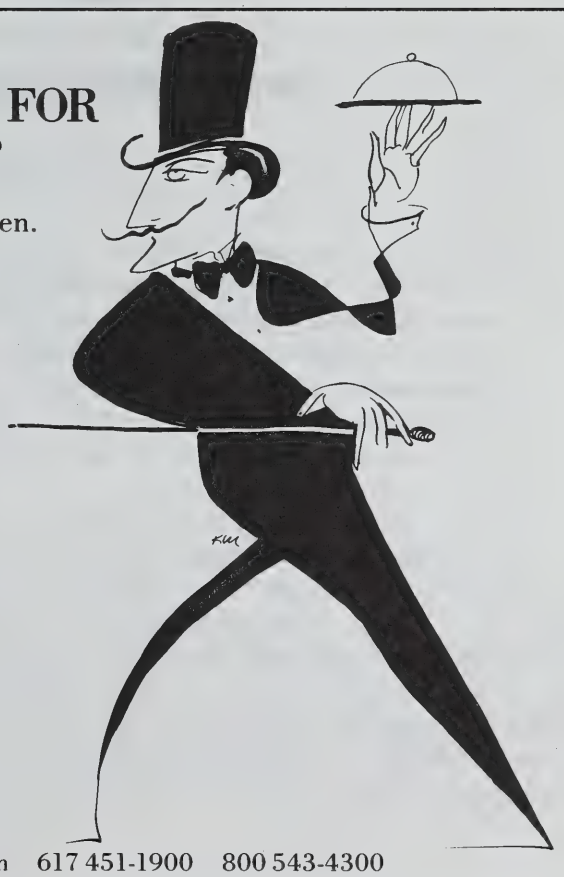
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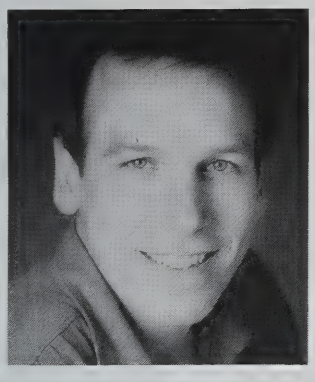


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Jacque Trussel



One of America's most accomplished singing actors, tenor Jacque Trussel has sung with leading opera houses and orchestras throughout North America and Europe. During the 1986-87 season he appeared as Alwa in Berg's *Lulu* with the Bavarian State Opera in Munich, as Alexei in Prokofiev's *The Gambler* at Florence's Maggio Musicale, and, in his debut with English National Opera, as Sergei in a new production of Shostakovich's *Lady Macbeth of Mtsensk*, which was televised by the BBC. During the 1987-88 season, Mr. Trussel returned to Lyric Opera of Chicago as Alwa in *Lulu* and to Florence for his first performance in the title role of Britten's *Peter Grimes*, in a new production by Jean-Pierre Ponnelle, and sang in a concert version of *I pagliacci* with the Quad City Symphony. Mr. Trussel is a champion of both contemporary works and neglected masterpieces of the past. During the 1985-86 season he appeared with San Francisco Opera as Edmund in Aribert Reimann's *Lear*, a role he first portrayed in the acclaimed 1981 American premiere with the same company. At the composer's request, Mr. Trussel created the role of Caliban in the world premiere of Lee Hoiby's *The Tempest* with Des Moines Opera. Other premiere performances have included Saint-Saëns' *Henry VIII* with San Diego Opera and Houston Grand Opera, the world premieres of Carlisle Floyd's *Bilby's Doll* and Thomas Pasatieri's *The Seagull*, and the American premiere of Ralph Vaughan Williams' *Hugh the Drover*. Mr. Trussel has sung Don Jose in *Carmen* with leading opera houses, including a new New York City Opera production telecast "Live From Lincoln Center," Welsh National Opera, where he has repeated his portrayal over successive seasons, and on the CBC's national broadcast of Vancouver Opera's production. Other new productions have included *Der Freischütz*, *L'amore dei tre re*, *Tosca*, and *The Student Prince* with New York City Opera, *L'incoronazione di Poppea* with Long Beach Opera, *Madama Butterfly* with Vancouver Opera, and *The Queen of Spades* in the inaugural season of Charleston's Spoleto Festival USA, at the Spoleto Festival in Italy, Houston Grand Opera, and the National Arts Centre in Ottawa. Appearances as Sergei in *Lady Macbeth of Mtsensk* have brought him to Lyric Opera of Chicago, the Spoleto Festival USA, and Spoleto, Italy. His performances in lighter repertoire have included the role of Gaylord Ravenal in *Showboat* on a nationwide tour with Houston Grand Opera and Danilo in *The Merry Widow* with Houston Grand Opera and San Diego Opera. In addition to his busy operatic schedule, Mr. Trussel has appeared with many of the world's finest orchestras, including the Chicago Symphony, the Philadelphia Orchestra, the Concertgebouw Orchestra of Amsterdam, the San Francisco Symphony, and the Saint Louis Symphony. He made his Boston Symphony Orchestra debut at Tanglewood in 1981 as Grigory in scenes from Mussorgsky's *Boris Godunov*, appeared as the Drum Major in Berg's *Wozzeck* under Seiji Ozawa's direction at Symphony Hall in April 1987, and was a soloist in Mendelssohn's Symphony No. 2, *Lobgesang*, under Mr. Ozawa's direction last April.



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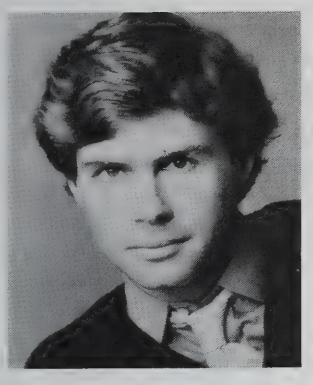


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Stephen Dickson



Since his debut with the Opera Theatre of St. Louis in *Albert Herring*, baritone Stephen Dickson has participated in world premieres, nationwide television broadcasts, and frequent performances with leading opera companies and orchestras. This season at San Francisco Opera he portrays Guglielmo in *Così fan tutte* and Schaunard opposite Mirella Freni, Luciano Pavarotti, and Nicolai Ghiaurov in *La bohème*, the latter to be telecast nationwide. For Radio France he sings Vicomte Cascada in *The Merry Widow*. He makes his Boston Symphony Orchestra debut in performances of Beethoven's Ninth Symphony, and he participates in a Montreal Symphony concert of Viennese operetta with Ashley Putnam. Last season Mr. Dickson returned to the Metropolitan Opera as Harlequin in *Ariadne auf Naxos*, telecast by PBS; his New York City Opera performances as Papageno in *The Magic Flute* included a "Live From Lincoln Center" telecast. He also appeared with the San Francisco Opera as Mercutio in *Roméo et Juliette* and with the Paris Opera as Calix in *La celestine*. Mr. Dickson made his Met debut as Papageno in 1981, prompting his return as Harlequin; Chicago Lyric Opera performances during 1981-82 as Dr. Falke in *Die Fledermaus* led to his return in *Lakmé*; and his portrayal of Prince Yeletsky in *Pique Dame* at San Francisco in 1982 has been followed by many return engagements, including the role of Albert in *Werther*. Mr. Dickson's recent European credits have included a Ponnelle-Barenboim production of *Così* and Masetto in *Don Giovanni* with the Orchestre de Paris, his debut at Munich Opera as Silvio in *I pagliacci*, and an appearance as soloist in Schumann's *Der Rose Pilgerfarht* in Torino. Performances as Papageno have brought him to Torino for his Italian debut, as well as to Nice, Monte Carlo, Lyon, Paris, and Nancy. Mr. Dickson's history with the New York City Opera dates back to performances as Ford in *The Merry Wives of Windsor* during 1980-81; in recent seasons his roles there have included Papageno, Silvio, Marcello in *La bohème*, Valentine in *Faust*, and the title role in a new production of *Il barbiere di Siviglia*, as well as an appearance on PBS's "Live From the White House." His Opera Theatre of St. Louis credits have included *Albert Herring* (broadcast nationwide over WNET and overseas by the BBC), Guglielmo, the United States premiere of the Weber-Mahler opera *Die drei Pintos*, and the United States premiere of Delius's *Fennimore and Gerda*, directed by Frank Corsaro and repeated at the Edinburgh Festival. Mr. Dickson's festival appearances have also included Santa Fe, Glyndebourne, and Wolf Trap; other operatic credits include the Teatro Colon in Buenos Aires, the opera companies of Manitoba and Edmonton, Philadelphia Opera, Houston Grand Opera, Miami, and Pittsburgh, among others. Mr. Dickson's orchestra engagements have included apperances with the National Symphony, the San Francisco Symphony, the Chamber Music Society of Lincoln Center, the Philadelphia Orchestra, and the Buffalo Philharmonic. Also a distinguished recitalist, he undertakes an extensive American recital tour each season.

Tanglewood Festival Chorus
John Oliver, Conductor



Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

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Ingrid Bartinique
Noel Belanger Smith
Phyllis Benjamin
Deborah Bennett
Sarah Brannen
Bonita Ciambotti
Lorenzee Cole
Joanne Colella-Boag
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Maisy Bennett
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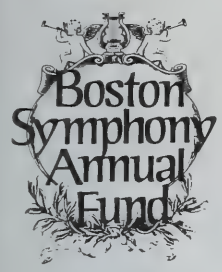
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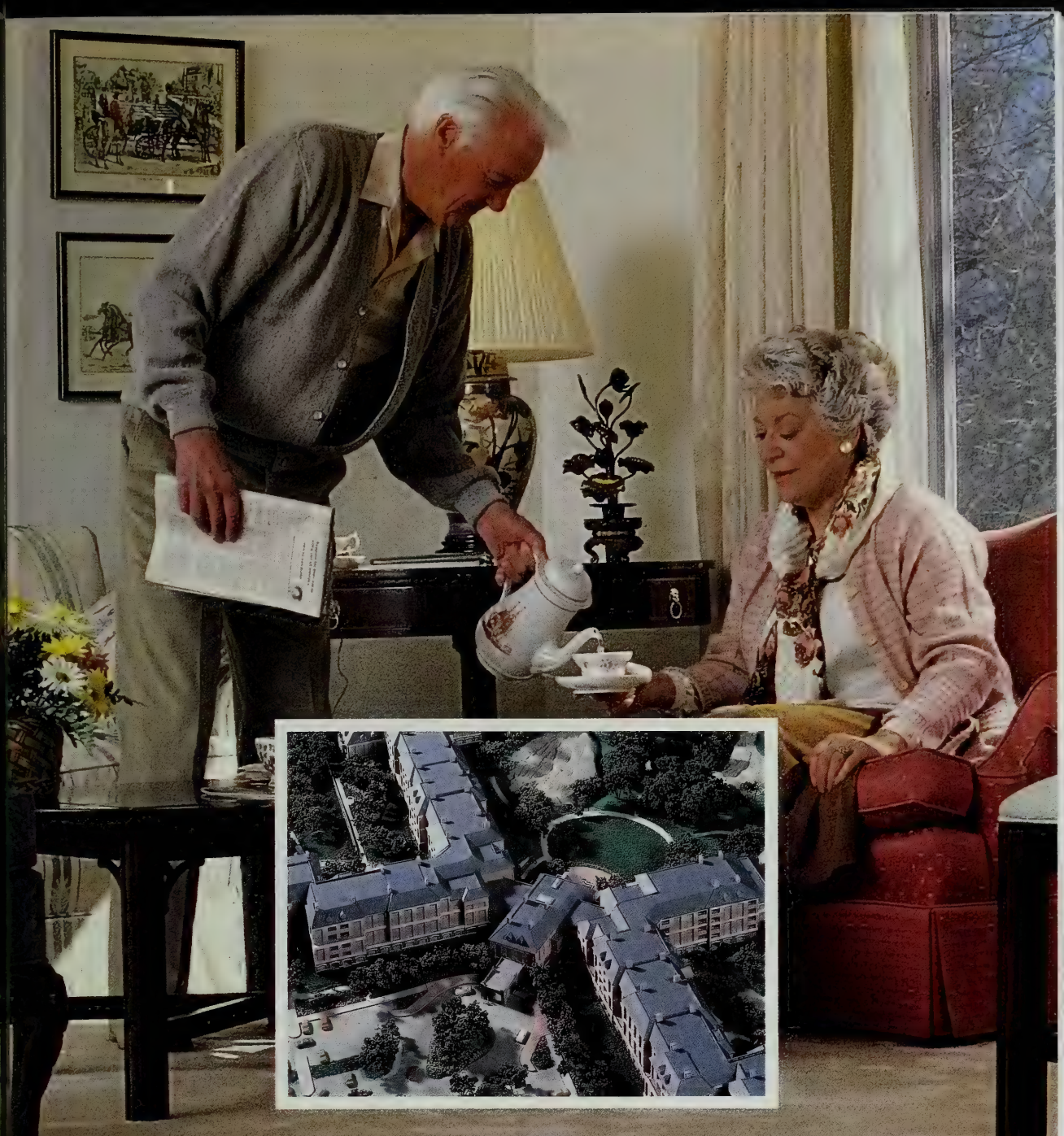
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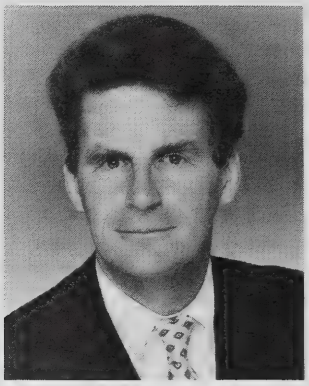
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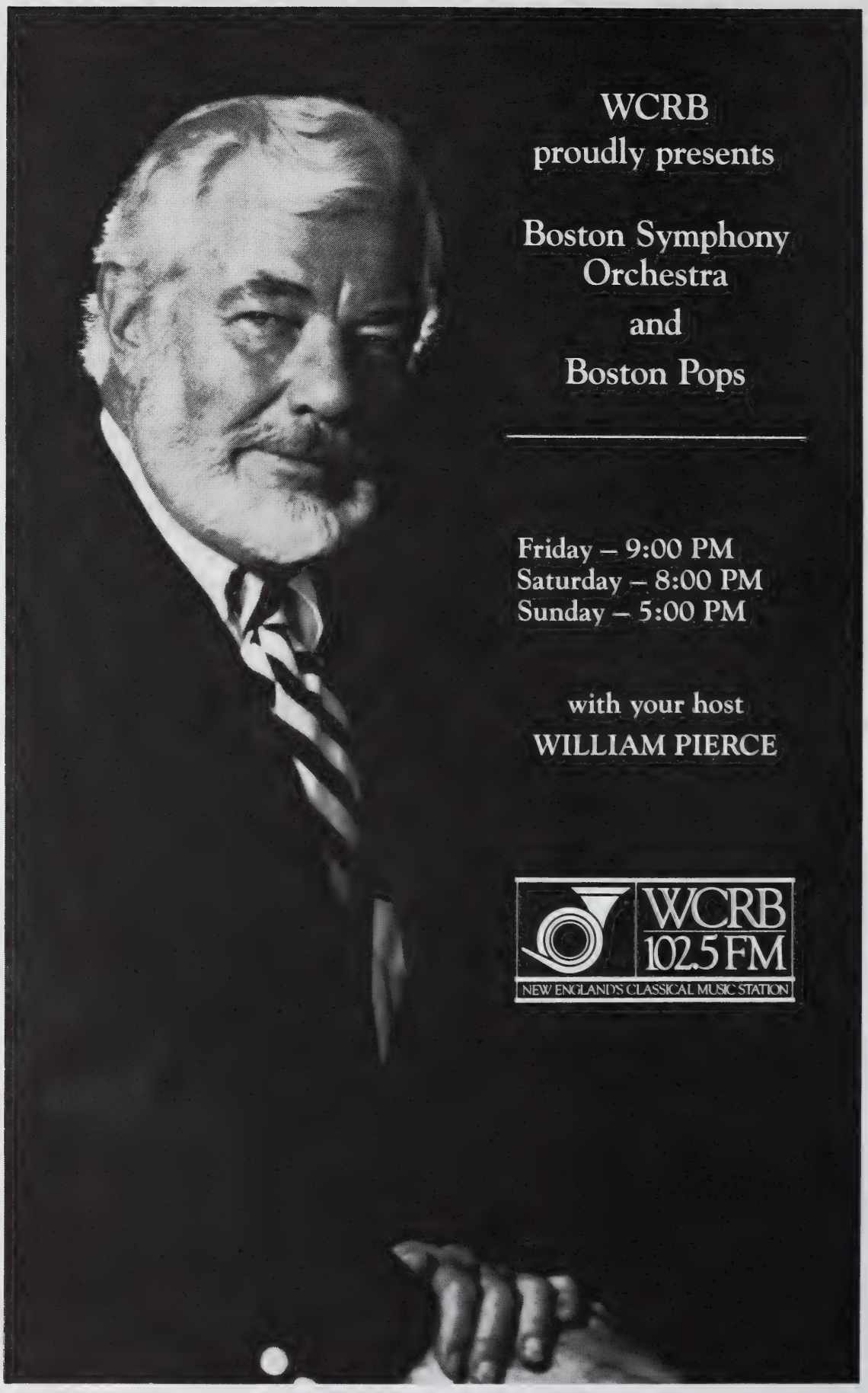
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SEIJI OZAWA conducting

MAHLER	Symphony No. 9

Friday Evening—October 14, 8-9:50
Saturday 'B'—October 15, 8-9:50

SEIJI OZAWA conducting
STANISLAV BUNIN, piano

CHOPIN	Piano Concerto No. 1
BEETHOVEN	Symphony No. 7

Wednesday, October 19, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—October 20, 8-9:55
Friday 'A'—October 21, 2-3:55
Saturday 'A'—October 22, 8-9:55
Tuesday 'C'—October 25, 8-9:55

DENNIS RUSSELL DAVIES conducting
URSULA OPPENS, piano

SCHUMANN	Overture to *Hermann und Dorothea*
HARRISON	Piano Concerto
NIELSEN	Symphony No. 4, *The Inextinguishable*

Thursday 'A'—October 27, 8-10:05
Friday 'B'—October 28, 2-4:05
Saturday 'B'—October 29, 8-10:05
Tuesday 'B'—November 1, 8-10:05

PASCAL VERROT conducting
RUSSELL SHERMAN, piano

BIZET	Symphony in C
HARBISON	Piano Concerto
LISZT	Piano Concerto No. 1
ROUSSEL	*Bacchus et Ariane*, Suite No. 2

Thursday 'C'—November 10, 8-9:55
Friday 'A'—November 11, 2-3:55

LEON FLEISHER conducting

COPLAND	Orchestral Variations
MOZART	Symphony No. 34
RACHMANINOFF	Symphony No. 2

Saturday, November 12, at 7:30
Special Non-subscription
Open Rehearsal; tickets $10, available at the Symphony Hall box office, or from "Symphony-Charge" at (617) 266-1200.
Tuesday 'C'—November 15, 8-9:55
Friday 'B'—November 18, 2-3:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano (Elektra)
NADINE SECUNDE, soprano (Chrysothemis)
CHRISTA LUDWIG, mezzo-soprano (Klytemnestra)
RAGNAR ULFUNG, tenor (Aegisth)
JORMA HYNNINEN, baritone (Orest)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS	*Elektra*

Thursday 'D'—November 17, 8-9:55
Saturday 'A'—November 19, 8-9:55

SEIJI OZAWA conducting
FRANK PETER ZIMMERMANN, violin

ROSSINI	Overture to *Semiramide*
GLAZUNOV	Violin Concerto
TCHAIKOVSKY	Symphony No. 6, *Pathétique*

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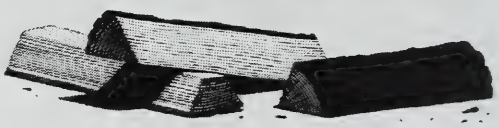
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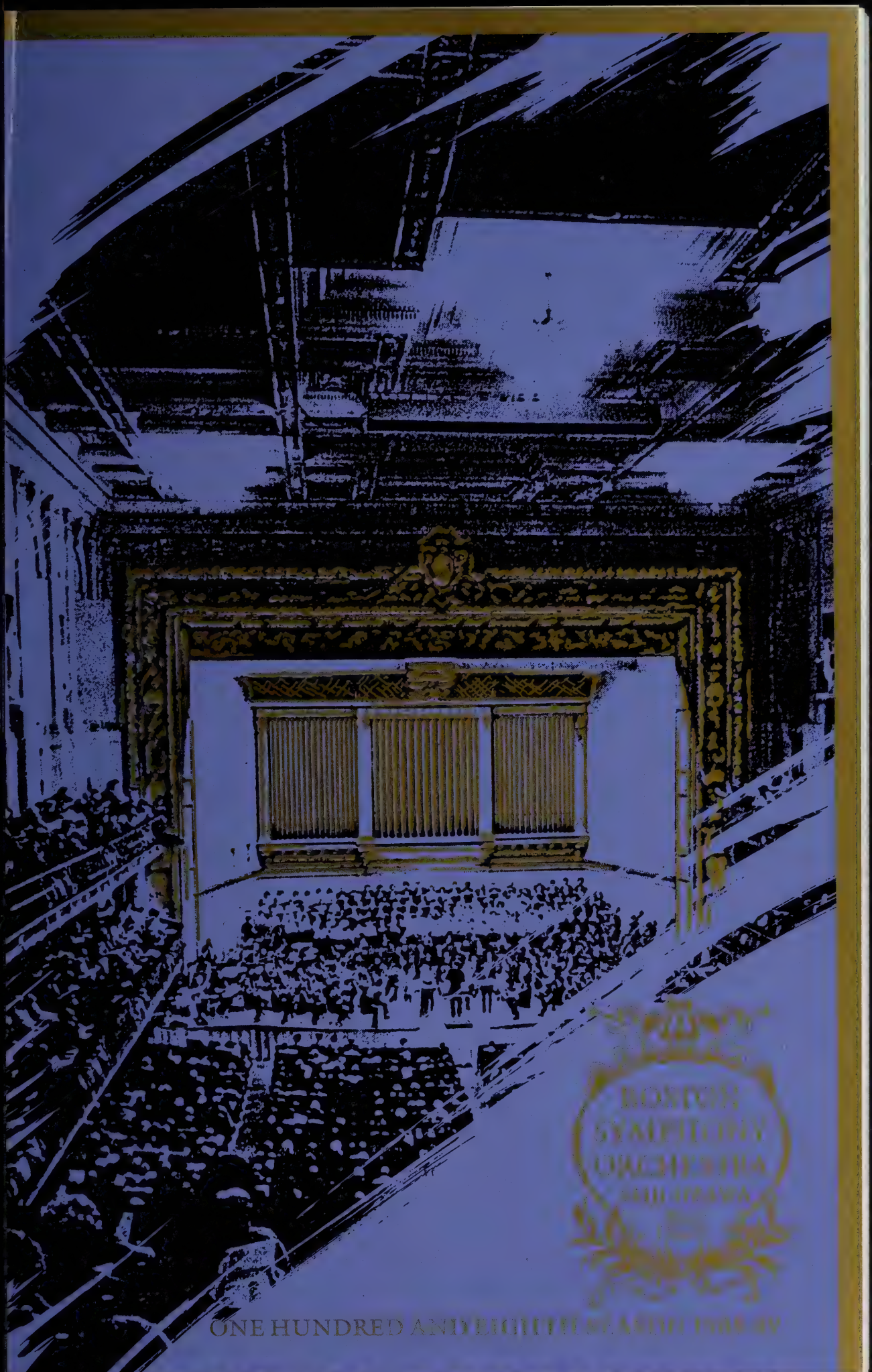
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BSO

BSO to Tour Europe December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra, the overture to Rossini's *Semiramide*, and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

The Symphony Shop

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, is ready for a sparkling season with a wonderful array of merchandise, including new t-shirts, sweatshirts, and aprons embossed with the BSO colophon and Seiji Ozawa's signature in gold foil. With a unique selection of books, calendars, clothing, toys, neckties, glasses, umbrellas, tote bags, and recordings, the shop is sure to have the perfect item for your personal or corporate gift-giving. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. The shop's volunteer staff wishes to remind BSO patrons to make their holiday purchases early this year, because the BSO will be on tour from December 1 through 14. The shop, however, will be open for all Christmas Pops performances and all non-BSO events at Symphony Hall; phone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Charlotte and Irving W. Rabb Chair

One of the first gifts Irving Rabb presented to his new bride Charlotte was a subscription to the Boston Symphony Orchestra's Friday-afternoon concert series at Symphony Hall. Almost fifty seasons have passed since then, and the Rabbs continue to attend BSO concerts on a regular basis. Music has always been an important part of life for Charlotte and Irving Rabb. Elected a member of the BSO Board of Trustees in 1970, Irving Rabb continues to serve as Trustee Emeritus. When he accompanied the orchestra on its 1979 tour of China, he gained new insight into and tremendous appreciation for the players: "They are an amazing group of warm, sensitive human beings whose glorious music reflects their individualism." A mutual love of music and great pride in the BSO led the Rabbs, in 1977, to endow the second violin position currently occupied by Vyacheslav Uritsky.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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To keep the Boston Symphony a vibrant musical force, we need your support. Ticket sales and recording and broadcast revenues generate only two-thirds of our income. The rest is up to you. We can't promise your donation will cause a cello to get up and dance the fandango. But it will keep the BSO in step with music's best.

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Boston Symphony Annual Fund

KEEP GREAT MUSIC ALIVE.

"Company Christmas at Pops" Slated for December 19

"Company Christmas at Pops" 1988, featuring John Williams and the Boston Pops Orchestra, will take place Monday evening, December 19. William F. Connell, Chairman and CEO of Connell Limited Partnership, is chairman of the 1988 "Company Christmas at Pops" committee, with Jack Connors, Jr., President of Hill, Holliday, Connors, Cosmopulos, serving as committee vice-chairman. Now in its fifth year, "Company Christmas" has become a holiday tradition in the Boston-area business community, with more than 100 of the area's businesses participating in this festive benefit performance. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, including a surprise visit by Santa Claus to distribute gift certificates generously provided by Zayre Corporation. A limited number of "Company Christmas at Pops" sponsorships are still available. The $3,000 package includes sixteen seats for the concert, complete with cocktails and dinner; half-packages are also available. For further information please call Madelyne Cuddeback, the BSO's Director of Corporate Development, at (617) 266-1492.

Friday Previews

Friday-afternoon BSO concertgoers have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert program. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Wing of Symphony Hall. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Wing, where complimentary bouillon, coffee, tea, and sweets are provided. Tickets for individual Friday Previews are available at the door for $5 (as space permits), or you may subscribe to any five for $15. To receive an advance order form or make a phone reservation, please call the Volunteer Office at (617) 266-1492, ext. 177.



Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

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Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Violas
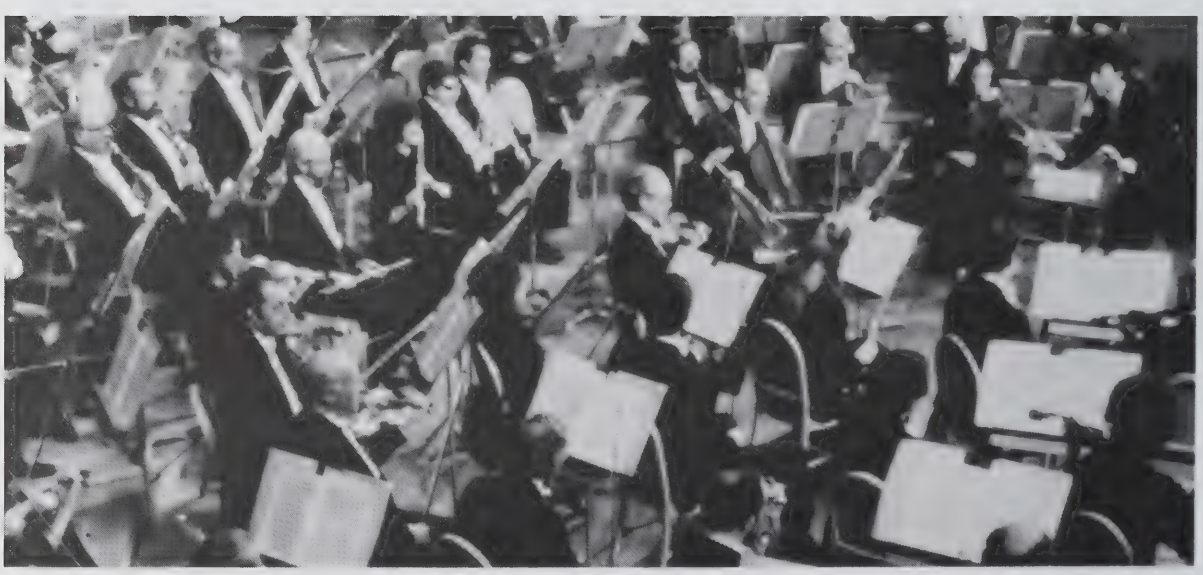
Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
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Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

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J.P. and Mary B. Barger chair, fully funded in perpetuity
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A Brief History of the Boston Symphony Orchestra

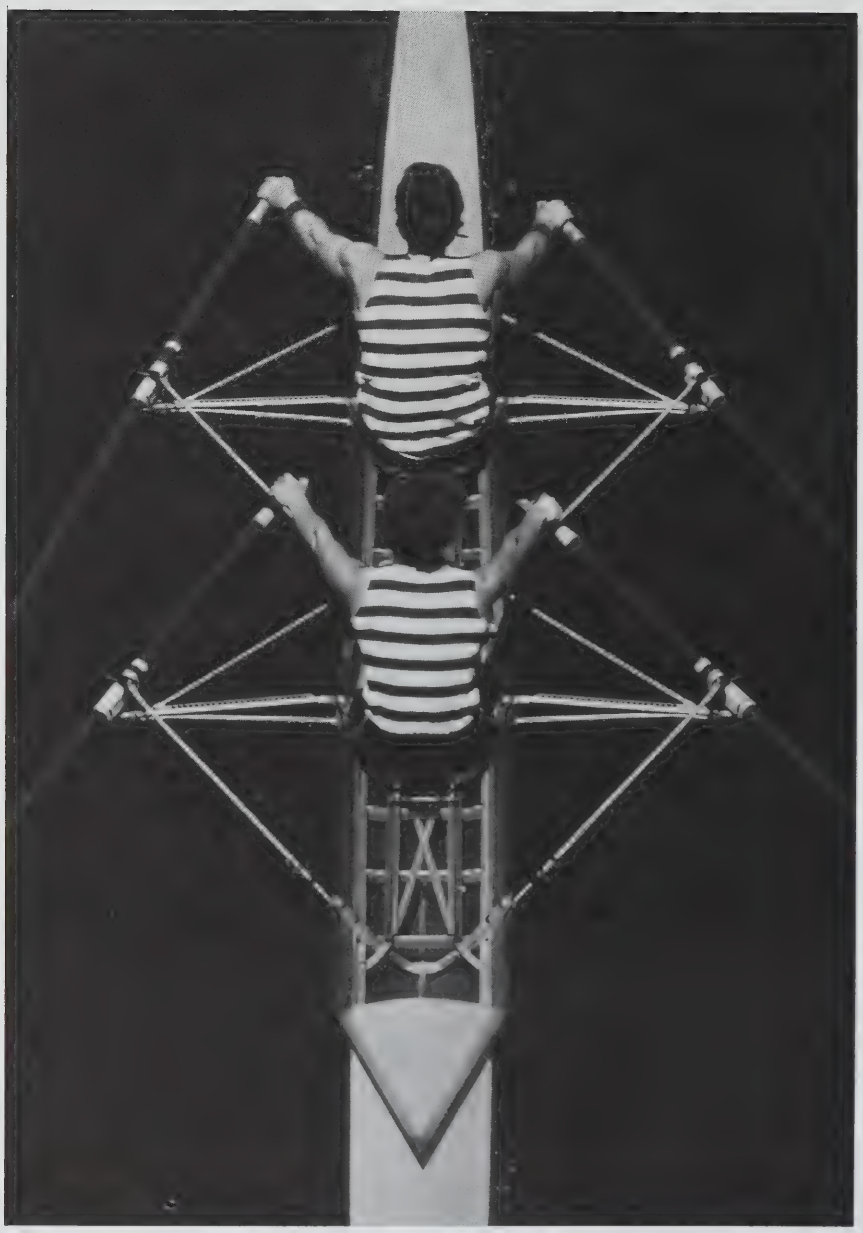
Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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Know Your Orchestra

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Edwin Barker



Edwin Barker began playing the double bass at nine, first studied the instrument at eleven, and, following a year with the Chicago Symphony, joined the Boston Symphony Orchestra as principal bass in 1977 at twenty-two, the orchestra's youngest-ever first-desk player. A graduate with honors of Boston's New England Conservatory of Music, where he studied with Henry Portnoi, Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at the Tanglewood Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. A former member of the Albany Symphony Orchestra and former principal bass of the Lake George Opera Company, he has concertized extensively in this country and in Europe, and he has given recitals at major universities and double bass conferences throughout the United States. A member of the Boston Symphony Chamber Players and a frequent participant with the Boston Chamber Music Society, Mr. Barker teaches at the Tanglewood Music Center and at the New England Conservatory of Music. He has performed with the contemporary music ensemble Collage, he appears regularly in solo recital, and he was soloist with the Boston Symphony Orchestra in Serge Koussevitzky's Concerto for Double Bass in September 1981 on the opening concerts of the orchestra's 100th Birthday Season. Mr. Barker made his New York recital debut at

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Carnegie Recital Hall in May 1984. His recent credits have included the Boston premiere of Gunther Schuller's Concerto for Double Bass with the Pro Arte Chamber Orchestra, the world premiere of James Yannatos's Concerto for Double Bass, and appearances as both lecturer and recitalist at the International Bass Week in Amsterdam.

Roberto Diaz



Violist Roberto Diaz joined the Boston Symphony Orchestra during the 1985-86 season. First-prize winner at the 1988 Washington International Competition for Strings, he will appear in recital this season at The Phillips Collection in Washington, D.C., at the Gardner Museum in Boston, and on the Alexandria Series in Virginia. In addition, he has been invited to perform at the 1989 International Viola Congress in California. Before joining the Boston Symphony Orchestra, Mr. Diaz was a member of the Minnesota Orchestra. He has participated in the Boston Symphony Orchestra's Supper Concerts at Symphony Hall and performed with the contemporary chamber ensembles Collage and Musica Viva. He has also performed with Marlboro Music, on the Minnesota Orchestra Chamber Music Series, at the Pensacola Chamber Music Festival, and in chamber concerts with members of the Atlanta Symphony. Mr. Diaz has given solo recitals throughout the northeastern and southeastern United States, as well as in Chile. He has appeared as a concerto soloist with the Savannah Symphony as winner of its Young Artist Competition, and with orchestras in the southeast and the midwest. In 1980, as a fellowship student at the Tanglewood Music Center, Mr. Diaz won the Gustav Golden Award. Mr. Diaz began his musical studies at the Chilean Conservatory of Music and continued at the Georgia Academy of Music, where he studied with Manuel Diaz. He also studied with Burton Fine at the New England Conservatory of Music and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia. Mr. Diaz also has a degree in industrial design from the Dekalb Technical School in Atlanta, Georgia.

Tatiana Dimitriades



Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her artist diploma in violin, and her bachelor's and master's degrees in music, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award in 1987 and the Waldo Mayo Talent Award in New York in 1985, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. She was also winner of the Mozart Competition at the Indiana University School of Music in 1981, and winner of the Music Teachers National Association Competition in Washington, D.C., sponsored by Mason-Hamlin, in 1980. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, a performance with the Senior Concert Orchestra of New York at Carnegie Hall, a live radio and television simulcast carried by WMHT-FM in Albany, and concerts with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Carl St. Clair *and* Pascal Verrot,
Assistant Conductors
One Hundred and Eighth Season, 1988-89

Thursday, October 6, at 8
Friday, October 7, at 2

Due to the serious illness of a family member, Seiji Ozawa had to travel to Japan on Wednesday. BSO Assistant Conductor Carl St. Clair will conduct these concerts. Please note the following change of program:

CARL ST. CLAIR conducting

MOZART — Piano Concerto No. 17 in G, K.453
- Allegro
- Andante
- Allegretto—Presto

BENJAMIN PASTERNACK

INTERMISSION

MAHLER — Symphony No. 1 in D
- Langsam. Schleppend
  [Slow. Dragging]
- Kräftig bewegt, doch nicht zu schnell;
  [With powerful motion, but not too fast]
- Trio: Recht gemächlich
  [Pretty easygoing]
- Feierlich und gemessen, ohne zu schleppen
  [Solemn and measured, without dragging]
- Stürmisch bewegt
  [With tempestuous motion]

Thursday's concert will end about 9:55 and Friday's about 3:55.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

Benjamin Pasternack plays the Steinway piano.

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453

Wolfgang Mozart (1756-1791) completed his G major piano concerto, K.453, on April 17, 1784. The first performance took place in the Vienna suburb of Döbling on June 10 that year; Mozart's pupil Barbara Ployer was the soloist. The concerto evidently received no performances in the United States before the twentieth century; although Pierre Monteux conducted it on tour with the Boston Symphony in March 1921 with Ernö Dohnányi as soloist, the orchestra did not play it again until July 1955 at Tanglewood, when Leonard Bernstein was both soloist and conductor. The BSO's first subscription performances were given by Charles Munch in April 1959 with Nicole Henriot-Schweitzer as soloist; Maurizio Pollini was soloist and conductor for the orchestra's most recent performances, in March 1985. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings. Benjamin Pasternack incorporates corrections to the printed version in the solo part, based on Mozart's recently rediscovered autograph manuscript.

This concerto is the fourth in the incredible series of piano concertos—numbering a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often suggestive of chamber music and could be performed satisfactorily by a piano with string quartet, these are, for the most part, clearly intended for the concert hall and require the fuller and more varied orchestra to make their points. The G major is the last of four piano concertos that Mozart composed one right after the other in the late winter of 1784; the first and last of these were written for Barbara (Babette) Ployer, daughter of a Privy Councillor from Salzburg living in Vienna.

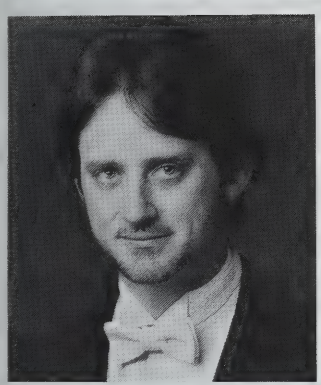
Gustav Mahler
Symphony No. 1 in D

Gustav Mahler (1860-1911) did most of the work on his First Symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using materials going back into the '70s. He also revised the music extensively on several occasions. Mahler conducted the first performance of the work, then called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. No other piece of Mahler's has so complicated a history, and about no other did he change his mind so often and over so long a period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. At a New York Philharmonic concert on December 16, 1909, he introduced the work in the United States in its final four-movement form, having dropped the original second movement ("*Blumine*") after a June 1894 performance in Weimar. Pierre Monteux gave the first Boston Symphony performances of the Mahler First in November 1923; Seiji Ozawa conducted the most recent BSO performances in October 1987. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings.

Mahler writes "*Wie ein Naturlaut*" ("like a sound of nature") on the first page of the score, and the opening movement is indeed filled with sounds of nature. The second-movement scherzo is the symphony's briefest and simplest movement, while

the funeral music of the third, with its parody of "*Frère Jacques*," was what most upset the original audiences. Mahler himself likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us on a path from annihilation to victory; the heroic ending brings a celebratory hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."

Carl St. Clair



Carl St. Clair was appointed an assistant conductor of the Boston Symphony Orchestra in January 1986. Mr. St. Clair came to the attention of Seiji Ozawa in 1985, when he was selected as a Conducting Fellow at the Tanglewood Music Center. As a Fellow he worked with Mr. Ozawa, Leonard Bernstein, Kurt Masur, Gustav Meier, and André Previn, and he was chosen to share the podium with Leonard Bernstein for a special Tanglewood Music Center Orchestra concert celebrating the eighty-fifth birthday of Aaron Copland. Returning to Tanglewood in 1986 as Boston Symphony Orchestra Assistant Conductor-designate, Mr. St. Clair made his unscheduled debut with the orchestra when, on two hours notice, he replaced ailing guest conductor Gennady Rozhdestvensky, leading both weekend programs, including music by Tchaikovsky, Prokofiev, and Shostakovich, to the acclaim of audience, critics, and the orchestra. During the past two seasons he has led the Boston Symphony Orchestra in Boston and at Tanglewood; he has also conducted the Boston Symphony Chamber Players, Boston Symphony Youth Concerts, and the Boston Pops Orchestra.

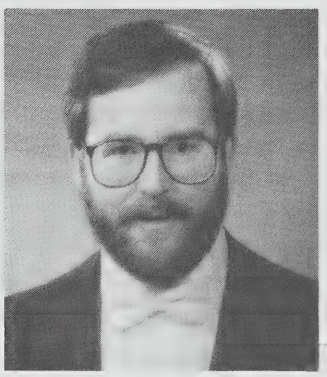
A native of Texas, Mr. St. Clair began his musical studies at age six and was a National Federation of Music Clubs award-winner in piano. He received a bachelor of music education degree with honors from the University of Texas at Austin, studying trumpet, violin, winds, percussion, and voice. Continuing his studies there, he received his master of music degree in opera and orchestral conducting under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Symphony Orchestra. Even before his graduation in 1976, Mr. St. Clair had accepted a position on the music faculty of Southern Illinois University at Edwardsville. In 1978 he was appointed to the conducting faculty at the University of Michigan, a position he held until 1985. During that time he was conductor of the Philharmonia Orchestra and music director and conductor of the Contemporary Directions Ensemble, performing a wide range of orchestral repertoire, ballet, opera, and film scores. His credits also include numerous American and world premiere performances.

For the summers 1981 through 1985 Mr. St. Clair was conductor and artistic director of the Sinfonietta and music director of the Festival Orchestra at the Interlochen Center for the Arts. Since that time he has spent his summers on the conducting faculty of the Tanglewood Music Center. In the summer of 1988 Mr. St. Clair participated in the celebration of Leonard Bernstein's seventieth birthday,

conducting the Boston University Tanglewood Institute Orchestra in a performance of Bernstein's *Jeremiah* Symphony. He also contributed an essay to a commemorative book, *Sennets & Tuckets: A Bernstein Celebration*, produced by the Boston Symphony Orchestra.

In addition to his position with the Boston Symphony Orchestra, Mr. St. Clair is currently music director and conductor of the Ann Arbor Symphony Orchestra and music director of the Cayuga Chamber Orchestra of Ithaca, New York. He is on the conducting faculty of the New England Conservatory of Music, and he is active as a guest conductor with major orchestras in the United States, Canada, and South America. Mr. St. Clair recently conducted Renaissance antiphonal brass music with the Empire Brass for a recording on the Telarc label.

Benjamin Pasternack



A native of Philadelphia, pianist Benjamin Pasternack began his performance career at the age of eight. At thirteen he was a full-scholarship student at the Curtis Institute of Music in Philadelphia, where he studied with Mieczyslaw Horszowski and Rudolf Serkin. He has also studied with Leon Fleisher, Seymour Lipkin, and Leonard Shure. Mr. Pasternack has appeared as soloist with the symphony orchestras of Boston, Philadelphia, St. Louis, Hartford, and Spokane. In May 1984 he gave the world premiere performance of Gunther Schuller's *Duologue* with violinist Rafael Druian at the Library of Congress; their recording of that piece is available on a Gunmar compact disc coupled with the John Knowles Paine Violin Sonata. A member of the piano faculty at Boston University's School for the Arts, Mr. Pasternack performs regularly in solo and chamber recital. He has been guest artist at the Seattle Chamber Music Festival, the Ohio Chamber Music Festival, the Festival at Sandpoint, Idaho, and the Festival of Contemporary Music at Tanglewood. Mr. Pasternack made his Boston Symphony Orchestra debut as soloist in George Perle's Concertino for Piano, Winds, and Timpani at Tanglewood under Seiji Ozawa's direction in 1987; these are his first appearances as a soloist on BSO subscription concerts at Symphony Hall. Mr. Pasternack won the top prize at the 40th Busoni International Piano Competition in Bolzano, Italy, this summer, leading to a series of solo recitals in northern Italy.

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Seiji Ozawa, *Music Director*
Carl St. Clair *and* Pascal Verrot,
Assistant Conductors
One Hundred and Eighth Season, 1988-89

Thursday, October 6, at 8
Friday, October 7, at 2
Saturday, November 26, at 8

SEIJI OZAWA conducting

MAHLER — Symphony No. 9

Andante comodo

Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Landler.
Somewhat clumsy and very coarse.]

Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant.]

Adagio

The evening concerts will end about 9:30 and the afternoon concert about 3:30.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

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Gustav Mahler
Symphony No. 9



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began his Ninth Symphony in the late spring of 1909, finished the orchestral draft that fall, and, on April 1, 1910, was able to report to his friend and assistant Bruno Walter that the score, "a very positive enrichment of my little family," was complete. It was Walter who conducted the first performance, with the Vienna Philharmonic on June 26, 1912. The work was introduced in America by the Boston Symphony Orchestra, Serge Koussevitzky conducting, though not until October 16, 1931. The orchestra has also played the Mahler Ninth under Richard Burgin, Rafael Kubelik, Michael Tilson Thomas, Leonard Bernstein, Seiji Ozawa, and Kent Nagano. The most recent subscription performances were led by Seiji Ozawa and Kent Nagano in November/December 1984. Seiji Ozawa gave the most recent Tanglewood performance on August 31, 1985. The score calls for four flutes and piccolo, three oboes and English horn, four clarinets (one doubling E-flat clarinet) and bass clarinet, four bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, bass drum, tam-tam, triangle, glockenspiel, low-pitched chimes, two harps, and strings. (Mahler's autograph has only a single harp; the decision to divide the part between two players was Bruno Walter's.)

The Ninth Symphony is the last score Mahler completed. Part of him would have wanted it so, for he entertained a deep-rooted superstition about symphonies and the number nine. He had even tried to deceive the counting gods by calling *Das Lied von der Erde* ("*The Song of the Earth*"), the work that followed the Eighth Symphony, "a symphony for contralto (or baritone), tenor, and orchestra," but not giving it a number. *Das Lied von der Erde* is therefore a kind of secret Ninth Symphony, while the official Ninth is "really" the Tenth. But there was also the side to Mahler that caused him, for all his fascination with death, always to choose life. That was the Mahler who was more interested in writing music than in flirting with his superstitions or his penchant for morbid fancy; that was also the Mahler who, within days of completing the Ninth Symphony, plunged with tempestuous energy into the task of composing a Tenth, a task on which he had made significant progress when he died of a streptococcal blood infection seven weeks before his fifty-first birthday.

The Ninth was also the last of Mahler's completed scores to be presented to the public, a factor that has surely contributed to the interpretive tradition in which the work is read as the composer's farewell to life. The gestures of dissolution and parting with which this symphony ends are indeed of an annihilating poignancy unmatched even in Mahler; nonetheless, it is well to understand that Mahler cannot have meant this as a farewell. For us to insist on reading it thus is to indulge in a sentimentality that weakens the stab of this music. Mahler's symphonies often fall into groups whose members share points of view and even material details, each piece being more richly understood in the context of its group. The Second, Third, and Fourth symphonies, for example, are all tied to Mahler's love for and work on the Romantic anthology of folk poetry called *Des Knaben Wunderhorn* ("*The Boy's Magic Horn*"). The Ninth is part of a sequence—a trilogy, one might almost say—that begins with *Das Lied von der Erde* and is concluded with the unfinished



A WORLD OF STYLE

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Symphony No. 10. It is in some respects commentary upon and extension of the song-cycle symphony, while the Tenth both quotes *Das Lied von der Erde* and further explores certain of the ideas and features of the Ninth.

Mahler wrote the Ninth Symphony in the midst of that whirlwind that was the last chapter of his not very long life. That chapter began in 1907. Four momentous things happened that year. On March 17, Mahler resigned the artistic directorship of the Vienna Court Opera, bringing to a close a ten-year term whose achievement has become legend. Mahler was, however, drained by the struggles and the tempests that were the price of that achievement, worn down by anti-Semitic attacks on himself and his young protégé, Bruno Walter, and feeling the need to give more time to the composition and performance of his own music. On June 5, he signed a contract with the Metropolitan Opera in New York, where he would make his debut conducting *Tristan und Isolde* on New Year's Day 1908. On July 5, his daughter Maria, four-and-a-half, died at the end of a two-week battle with scarlet fever and diphtheria, just hours after an emergency tracheotomy had been performed at the Mahlers' summer house at Maiernigg in Carinthia. A few days after the funeral, a physician who had come to examine Mahler's exhausted wife and her seriously ill mother, responding to the composer's half-joking "as long as you're here you might as well have a look at me too," discovered the severity of his heart lesion. The diagnosis, confirmed in Vienna almost at once, was subacute bacterial endocarditis, and Mahler, that dedi-

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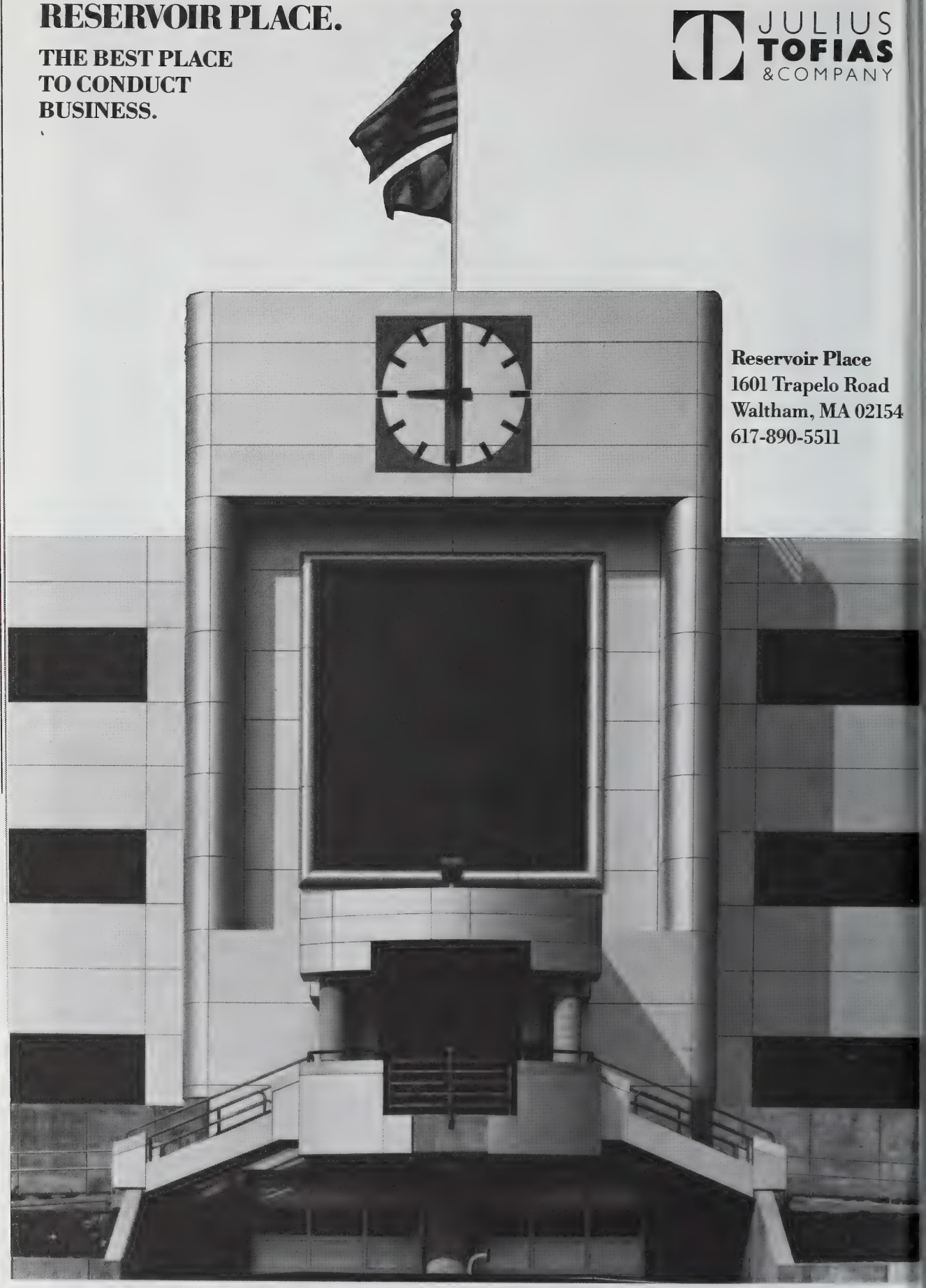
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cated hiker, cyclist, and swimmer, not to mention fiery conductor, was put on a regimen of depressingly restricted physical activity.

The time that remained is quickly accounted for. 1907: concerts in Saint Petersburg and Helsingfors, meeting with Sibelius, the last opera performance (*Fidelio*) and the last concert (his own Symphony No. 2) in Vienna, departure for New York. 1908: performances at the Metropolitan Opera at the beginning and the end of the year, concerts with the New York Symphony, the premiere in Prague of the three-year-old Symphony No. 7, the composition during the summer of *Das Lied von der Erde*. 1909: termination of his association with the Met and the start of a three-year contract with the dilapidated New York Philharmonic, work on the Symphony No. 9. 1910: concerts with the Philharmonic in New York and other American cities, engagements in Paris and Rome, the triumphant premiere in Munich of the Symphony No. 8 (written in the summer of 1906), the completion of the Ninth Symphony, followed immediately by extensive and concentrated work on the Tenth, and a meeting at Leyden with Sigmund Freud. 1911: the last New York Philharmonic concert on February 21, including the premiere of Busoni's *Berceuse élégiaque—A Man's Cradle Song at his Mother's Coffin*, the onset of a streptococcal blood infection, unsuccessful serum treatment in Paris, and death in a Vienna sanitorium on May 18.



The last photograph of Gustav Mahler, taken during his crossing from America to Europe in the spring of 1911

"No doubt he'll now become a great man in Vienna too," wrote Richard Strauss to his "dear poet," Hugo von Hofmannsthal. Bruno Walter, a friend ever since he had become a coach and chorus master on Mahler's staff at the Hamburg Opera in 1894, conducted the posthumous premieres of both *Das Lied von der Erde* and the Ninth Symphony.

In the Ninth, Mahler, for the first time since the Sixth Symphony of 1903-05, returns to a four-movement design. The First and the Fourth are both four-movement symphonies; the First, however, was a five-movement work for the first six years of its existence, while the Fourth is of a special design where the last movement is a brief song-epilogue. If the four movements of the revised First Symphony and of the Sixth still correspond to those of the normal Classical and Romantic symphony, the Mahler of the Ninth is clearly after another aim altogether. He begins with a very large movement whose basic tempo is semi-slow but which tends to spill over into allegro. Next comes a double intermezzo in the form of a pair of vividly contrasted scherzos. The finale is an Adagio whose weight and span approach those of the first movement.

As for that first movement, it is surely Mahler's greatest achievement in symphony. Shortly before Mahler was born, Wagner wrote to Mathilde Wesendonck, "I should now like to call my deepest and most subtle art the art of transition, for the

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whole fabric of my art is built upon such transitions." The composer and critic Richard Swift points out that it was "with a powerful feeling of recognition" that Mahler first read the Wagner-Wesendonck correspondence in 1904, remarking to his wife upon its "transcendent and superhuman" nature. The Ninth's first movement is the high point of Mahler's own practice in the deep and subtle art of transition, of organic expansion, of continuous variation.

Cellos and a single horn set, in deep quiet, a rhythmic frame. The notes are oddly, almost disorientingly placed in the time flow, and Leonard Bernstein has suggested that their halting rhythm represents, or perhaps reflects, the irregular pulse of Mahler's own faltering heart. Cellos and horn play the same pitch, A, and it will be more than fifty measures—more than three minutes of playing time—before we meet a bar in which A is not a crucial component (and then it takes a violent deceptive cadence to wrench the music in another direction). The harp begins a kind of tolling about that low A,* while a stopped horn projects another thought, also departing from A, and in a variant of the faltering pulse rhythm. The accompaniment gathers density, though remaining always transparent with each detail highly individual, and all this prepares a melody that the second violins build up step by step, full of literal or subtly varied repetitions. (There is no symphony in the repertory in which the second violins have so much to do, and so much that is crucial, as the Mahler Ninth.)

We soon perceive that the melody is in fact a duet, for the horn re-emerges with thoughts of its own on the material. Listening still more closely, we hear that the accompanying figures in the harp, the clarinet, and the elaborately divided lower strings are using the same vocabulary too—the same intervals, the same patterns of rhythm. (Do the accompaniments reflect the melody much as good servants take on something of their masters' style, or is the melody—or better, the melodic complex—the expansion of the elements that make up the ever present, ever changing background?) Before the growing of this melody is done, first violins have replaced the horn as the seconds' duet partner,† while the clarinet (anticipated by the English horn) and cellos cross the border, turning from accompanists to singers. In this beginning, you have an incredible example of Mahler's inspired art of transition, so painstakingly worked (as we can tell from the orchestral draft that has been published in facsimile by Universal Edition, Vienna) and so convincing in its appearance of natural growth, of utter spontaneity. The transition, moreover, exists in two dimensions: horizontal, as the melody proceeds through time from one event to the next, and vertical, in the integration of melodic strands and their accompaniments.

This long opening melody keeps returning, always with new details of shape and texture, and its D major presence is the anchor to which the movement is bound. The most persistent element of contrast comes in the form of an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. In Mahler's harmonic design, the corresponding "opposition" to D major is a pull towards the flat side, sometimes to D minor, more often and more powerfully to B-flat minor. The "faltering pulse" and the harp tollings persist; dramatic abruptions shatter the long-breathed, seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest

*The discovery of the harp as an instrument that can do more than accompany or prettily decorate is one of Mahler's important orchestral acheivements.

†The full effect of the first violins' pianissimo entrance can be felt only when the orchestra is seated according to the plan Mahler knew and wrote for, that is, with first violins on the left and seconds on the right where we now put the violas.



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tempo so far. The coda is almost chamber music, with simultaneous monologues of all but dissociated instruments—flute, oboe, violin, piccolo, horn, just a few stands of cellos and basses to begin with. The spaces between events become wider—it is as though the music continued, but beyond our hearing—until silence at last wins out over sound. With the completion of this immense and wonderfully poised arch, about one third of the great symphony is done.

The second movement returns us forcefully to earth. Mahler always had a love for the vernacular, and here is one more of his fantastical explorations of dance music. He shows us three kinds: a Landler in C, leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something much quicker and more waltz-like in a slightly soured E major (and taken over almost literally by Shostakovich in his Fifth Symphony); another Landler, this one in F, gentle, lilting, sentimental. These tunes, tempos, and characters lend themselves to delightful combinations and interchanges. This movement, too, finishes in a disintegrating coda, but the effect here is toward an intriguing mixture of the ghostly and the cute.

Where the second movement was expansively leisurely, the third movement, which Mahler styles a *Burleske* and which he wants played "very defiantly," is music of violent urgency. The first four measures, which take about three seconds to play, hurl three distinct motifs at us, and that sort of concentration is fair warning of what is

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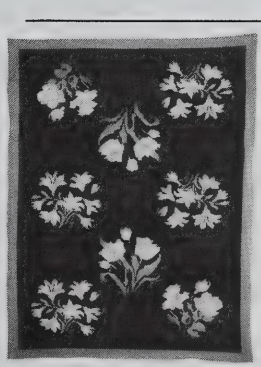
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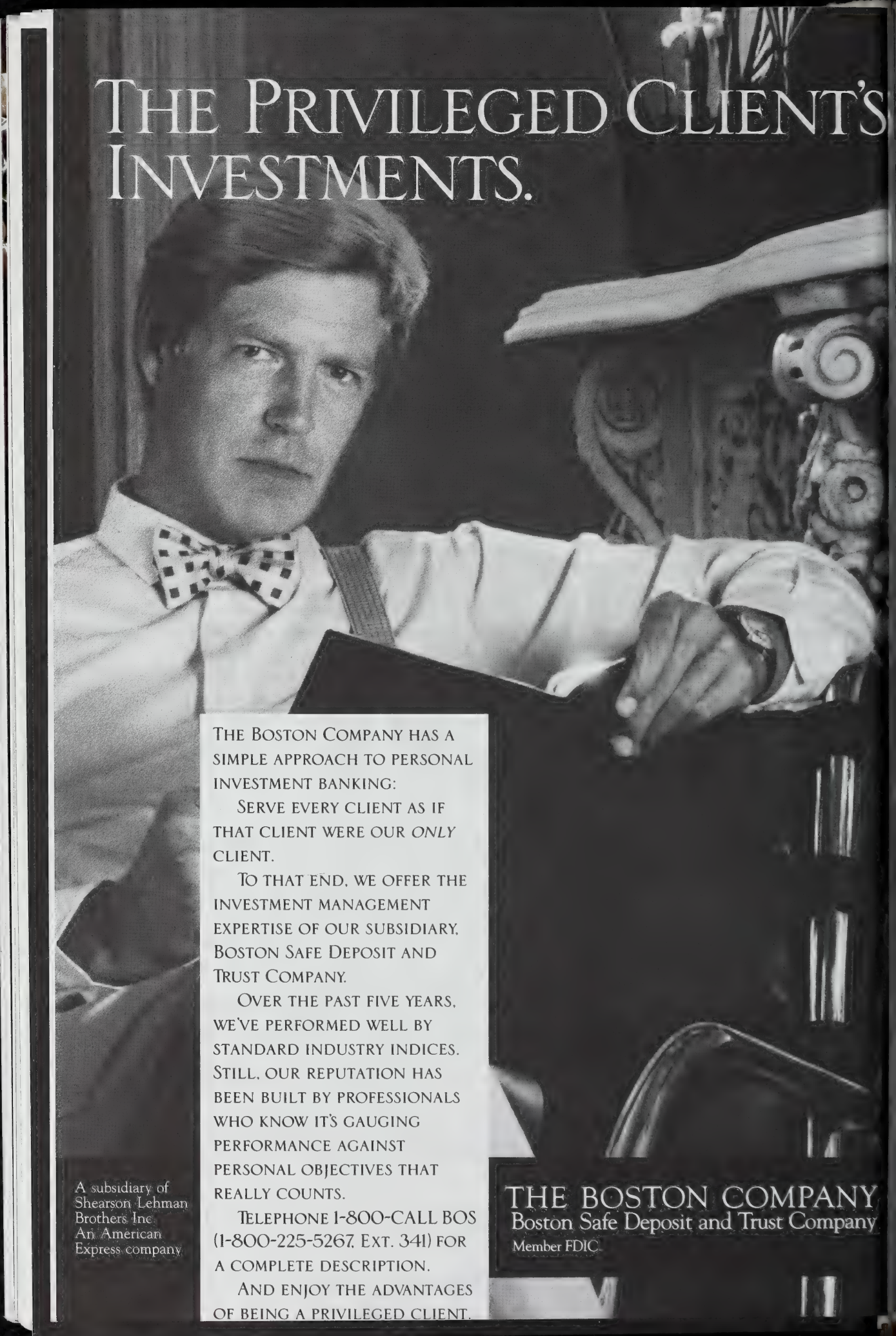
to follow. Mahler inscribed the autograph "to my brothers in Apollo," this reference to the leader of the muses being connected to the virtuosic display of contrapuntal craft that is here unleashed. A contrasting Trio brings a march and even some amiability—also, later, a twisted reminiscence of one of the march tunes in the Third Symphony's first movement. Most surprising, deeply touching as well, is the trumpet's shining D major transformation of one of the most jagged themes into a melody of tenderly consoling warmth. It is, however, the fierce music, returning now at still greater speed and more ferociously, that brings this *Burleske* to its crashing close.

Deryck Cooke proposed that the large formal model Mahler had in mind in writing his Ninth Symphony was Tchaikovsky's *Pathétique*, and the correspondences are indeed clear: two first movements between slow and fast, beginning and ending quietly; the Landlers and Tchaikovsky's gimpy 5/4 waltz; the *Burleske* and Tchaikovsky's brilliant march; and now an adagio finale. The *Pathétique* was new music at the time, just sixteen years old, and Mahler remembered gratefully Tchaikovsky's admiration of his *Eugene Onegin* performances in Hamburg in 1891.

Mahler now builds the Adagio to balance and, as it were, to complete the first movement. He begins with a great cry of violins, harmonically close to the A minor we have just left, and leading surprisingly into distant D-flat major. In his other two four-movement symphonies, Mahler had ended in his original keys; here, as is more often his preference, he takes the conclusion to another key. (In the optimistic No. 5 he goes up a half-step, but for this close he goes down by the same interval.) All the strings, who are enjoined to play with big tone, play a richly textured hymn. Their song is interrupted for a moment by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation of the choric style immediately resumes. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high, very low, and between the two a chasm. The two musics alternate, the hymnic song being more intense and urgent on each of its returns. We hear echoes of *Das Lied von der Erde,* and phrases from the *Burleske.* Here, too, disintegration begins. All but the strings fall silent, until just cellos sing, as though from a great distance, a phrase that they can scarcely bear to let go. Then, after a great stillness, the music seems to draw breath to begin again, still slower than before: Adagissimo, slow, and *ppp* to the end, Mahler warns. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their—and our—journey. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the deaths of children Mahler had written, to his wife's horror, two years before death took his daughter Maria. "*Der Tag ist schön auf jenen Höh'n!*"—the day is so lovely on those heights. "Might this not," asks Mahler's biographer, Michael Kennedy, "be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters . . . ?" More and more, the music recedes, to the last a kind of polyphony, the cellos and second violins gently firm, the first violins and the violas equally softly afloat. Grief gives way to peace, music and silence become one.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.


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The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published so far in English, although the second and third volumes are out in the original French. This will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

The choice of a Mahler Ninth recording has been complicated by the absence of many distinguished older recorded performances on compact disc, and the increasing likelihood that LP versions have been dropped from the catalogue or from dealers' stocks. Herbert von Karajan's recent recording with the Berlin Philharmonic (two discs, DG, from a live performance) is a superb reading, deeply felt, and with wonderful sound. Bruno Walter was close to Mahler and conducted the posthumous world premiere of the Ninth in 1912, but his recording with the Columbia Symphony Orchestra, an assembly of Hollywood-Los Angeles freelancers, in the late 1950s is disappointing. If you can find it, and are willing to put up with the phony stereo sound of the poor transfer, Walter's 1938 Vienna Philharmonic concert performance gives a better sense of his view of Mahler. Leonard Bernstein's moving New York Philharmonic performance, now several decades old, has recently been reissued on CD (CBS, two discs, coupled with the Seventh Symphony and the Adagio from the Tenth); I have not heard his more recent recording with the Concertgebouw Orchestra (two discs, DG). Jascha Horenstein's Mahler performances were always stimulating; a live concert recording from 1966 has just been issued for the first time (two Music & Arts discs). Two other Mahlerites worth noting on recent CDs are Georg Solti with the Chicago Symphony (two discs, London) and Klaus Tennstedt with the London Philharmonic (two discs, Angel). If you are interested in LPs and can find the older recordings, the following are particularly noteworthy: Carlo Maria Giulini with the Chicago Symphony (DG) and Herbert von Karajan with the Berlin Philharmonic (DG; a different performance from the one on compact disc); Sir John Barbirolli with the Berlin Philharmonic (Angel); and Otto Klemperer with the Philharmonia (also Angel).

—S.L.

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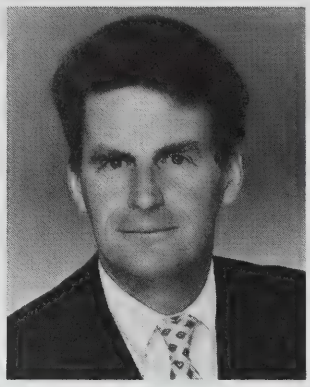
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Friday Evening—October 14, 8-9:50
Saturday 'B'—October 15, 8-9:50

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STANISLAV BUNIN, piano

CHOPIN	Piano Concerto No. 1
BEETHOVEN	Symphony No. 7

Wednesday, October 19, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—October 20, 8-9:55
Friday 'A'—October 21, 2-3:55
Saturday 'A'—October 22, 8-9:55
Tuesday 'C'—October 25, 8-9:55

DENNIS RUSSELL DAVIES conducting
URSULA OPPENS, piano

SCHUMANN	Overture to *Hermann und Dorothea*
HARRISON	Piano Concerto
NIELSEN	Symphony No. 4, *The Inextinguishable*

Thursday 'A'—October 27, 8-10:05
Friday 'B'—October 28, 2-4:05
Saturday 'B'—October 29, 8-10:05
Tuesday 'B'—November 1, 8-10:05

PASCAL VERROT conducting
RUSSELL SHERMAN, piano

BIZET	Symphony in C
HARBISON	Piano Concerto
LISZT	Piano Concerto No. 1
ROUSSEL	*Bacchus et Ariane*, Suite No. 2

Thursday 'C'—November 10, 8-9:55
Friday 'A'—November 11, 2-3:55

LEON FLEISHER conducting

COPLAND	Orchestral Variations
MOZART	Symphony No. 34
RACHMANINOFF	Symphony No. 2

Programs and artists subject to change.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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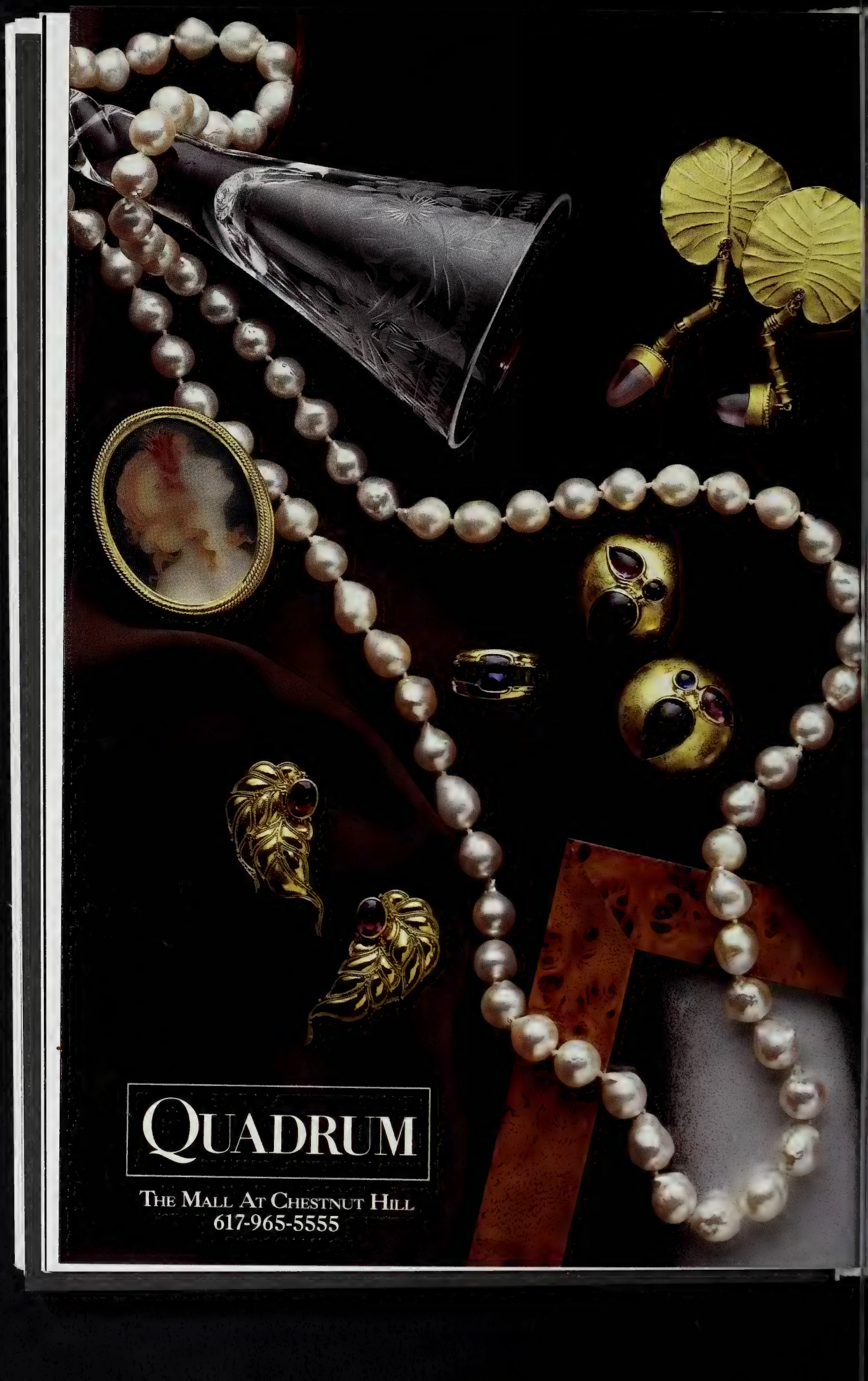
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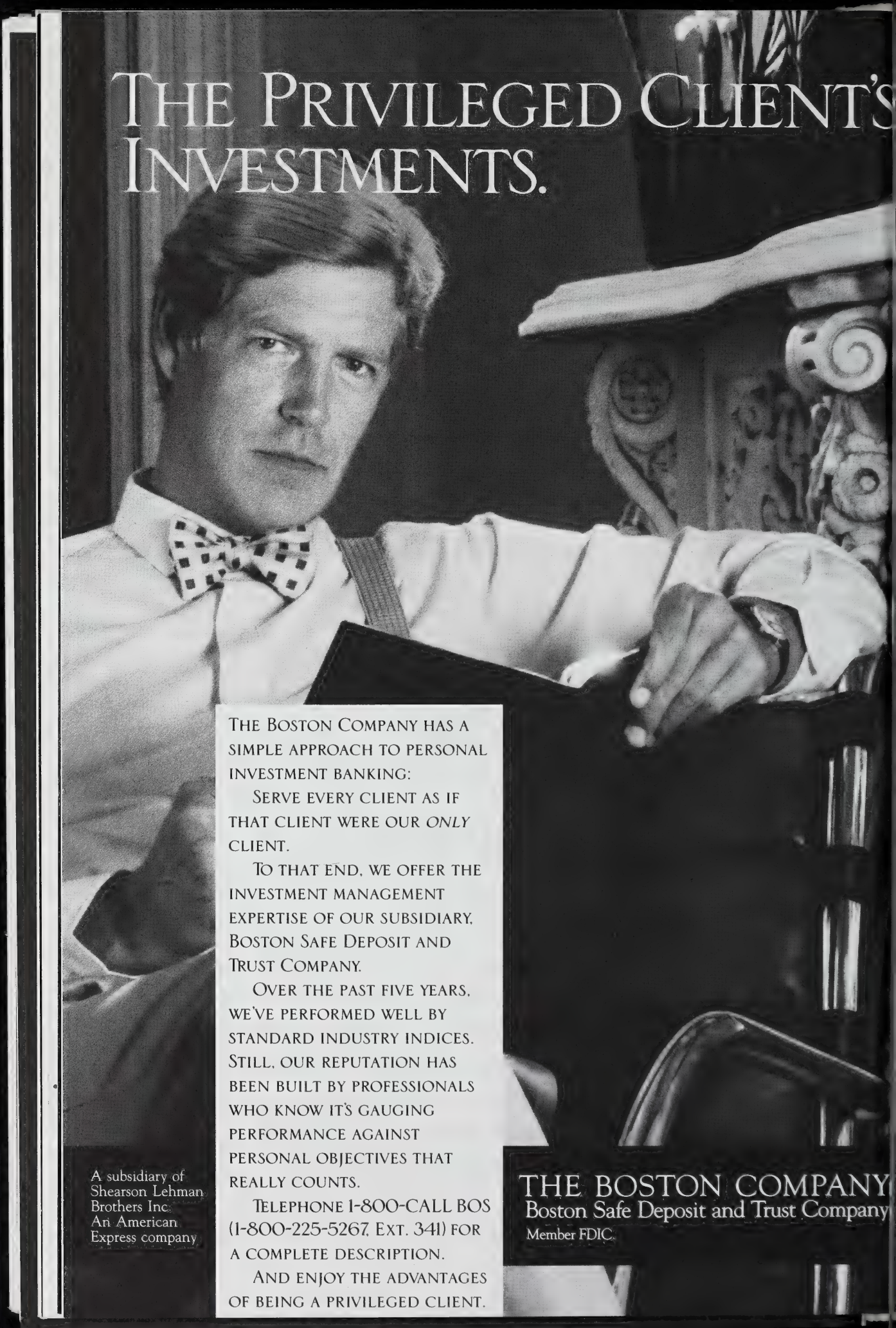


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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Edgar and Shirley Grossman Chair

Typical of the good will and generosity of the Grossman family was the surprise gift of an endowed chair that Steven and Barbara Grossman named in honor of Steven's parents, Edgar and Shirley. For 51 years, Edgar has been a vital part of his family business, the Massachusetts Envelope Company. Involved in a variety of volunteer activities, he served as president of both the National Braille Press and the Harvard Extension Alumni Association. Shirley is active in the Combined Jewish Philanthropies, as are all members of the Grossman family. A graduate of Smith College, she is the mother of three children who claim she is their "anchor to the windward" and very supportive. Steven is president of Massachusetts Envelope Company and very involved in the Boston arts world. "People need to give back something to the community by supporting its institutions and investing in their growth," he believes. Barbara is an assistant professor of theater arts at Boston University. She and Steven endowed the second-violin position currently occupied by Ronald Knudsen to honor Edgar Grossman's longtime love of string music.

The Symphony Shop

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, is ready for a sparkling season with a wonderful array of merchandise, including new t-shirts, sweatshirts, and aprons embossed with the BSO colophon and Seiji Ozawa's signature in gold foil. With a unique selection of books, calendars, clothing, toys, neckties, glasses, umbrellas, tote bags, and recordings, the shop is sure to have the perfect item for your personal or corporate gift-giving. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. The shop's volunteer staff wishes to remind BSO patrons to make their holiday purchases early this year, because the BSO will be on tour from December 1 through 14. The shop, however, will be open for all Christmas Pops performances and all non-BSO events at Symphony Hall; phone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. The Supper Concerts on October 20, 22, and 25 will feature music of Nielsen and Schumann; those on October 27 and 29 and November 1 will feature music of Harbison and Roussel. Speakers for upcoming Supper Talks include BSO flutist Fenwick Smith (November 10), BSO Artistic Administrator Costa Pilavachi (November 15), and Ron Della Chiesa, host of WGBH Radio's "MusicAmerica" program (November 17). The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492.

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BSO Members in Concert

Harry Ellis Dickson leads the Boston Classical Orchestra in the first program of its 1988-89 season on Wednesday, October 19, and Friday, October 21, at 8 p.m. at Faneuil Hall. The program includes the overture to Haydn's opera *L'isola disabitata*, Mozart's Piano Concerto No. 27, K.595, with soloist Bertica Shulman Cramer, and Beethoven's Symphony No. 4. Tickets are $18 and $12 ($8 students and seniors); for further information call 426-2387.

The Richmond Performance Series begins its 1988-89 season on Sunday, October 16, at 3 p.m. at the Richmond Congregational Church with music of Mozart, Stamitz, Haydn, Beethoven, and Mozart performed by BSO members Nancy Bracken, violin, and Mark Ludwig, viola, former BSO principal oboe Ralph Gomberg, and cellist David Finch. Admission is $9 ($7 students and seniors). For further information call (413) 698-2837 or (617) 437-0204.

The John Oliver Chorale features "Great English Texts" on Friday, October 28, at 8 p.m. at Old South Church in Copley Square, on a program of music by Ralph Vaughan Williams, Frank Martin, and Benjamin Britten that sets texts of Shakespeare, Christopher Smart, W.H. Auden, and various medieval poets. Tickets are $15, $12, and $8 ($2 discount for students, seniors, and groups). For further information, call 965-0906.

BSO member Valeria Vilker Kuchment is the featured violinist in performances of Bach's Brandenburg Concertos 2 and 4 and in the Boston premiere of Soviet composer Alfred Schnittke's *MOZ-ART a la HAYDN* with the Sinfonova Chamber Orchestra on Saturday, October 29, at 8 p.m. at Jordan Hall. The program also includes music of Arvo Pärt and Mozart. Single tickets are $25 and $19. For further information call 938-6828.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO Musicologist and Program Annotator Steven Ledbetter (October 15) and, in a two-part interview, BSO Artistic Administrator Costa Pilavachi (Part I, October 21 and 22; Part II, October 28 and 29).

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through October 24 are works from Alfred J. Walker Fine Arts of Boston. Other organizations to be represented during the coming months are the Zoe Gallery (October 24-November 21), the DeCordova School (November 21-December 19), and the Water Street Cooperative Gallery (December 19-January 16). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

Planned Giving Seminars

The Boston Symphony Orchestra's Development Office is pleased to announce the 1988-89 series of Personal Financial Planning seminars presented by John Brown, planned giving consultant to the BSO. Topics covered include the effects of current tax legislation on estate planning and the benefits that charitable giving can provide to alleviate inheritance and gift taxes for many people. The preconcert seminars, which are held in the Cohen Wing at Symphony Hall, are offered at no charge and include a light meal. Upcoming seminars will be held at 6 p.m. on October 20, 1988 (Thursday 'C' series) and at noon on January 20, 1989 (Friday 'A' series). If you would like to attend, please contact Joyce Serwitz, Director, Major Gifts Program, at (617) 266-1492, ext. 132.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.



References furnished on request



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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882





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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

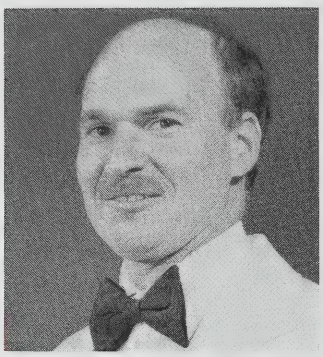
Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Robert Barnes



Violist Robert Barnes was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage, and he has performed numerous times on WGBH radio. In 1984 he joined with BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello, to form the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Marc Jeanneret



Born in France, violist Marc Jeanneret graduated from the Paris Conservatoire with first prize, class of Léon Pascal. Mr. Jeanneret continued his musical studies in the United States, with William Primrose at Indiana University, where he was awarded a performer's certificate; while there, he also won a concerto competition and was a guest on WFIU radio. Before joining the Boston Symphony Orchestra in 1977, Mr. Jeanneret was assistant principal violist with the French National Orchestra in Paris. He has also been violist with the Via Nova String Quartet, a member of the Paris Opera Orchestra, principal violist with the Indianapolis and Baltimore symphony orchestras, and assistant principal violist with the Pittsburgh Symphony. A prizewinner

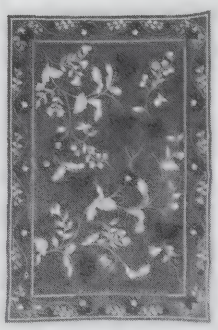
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at the 1962 Geneva International Viola Competition, he has appeared as soloist with the Orchestre de la Suisse Romande, the Baltimore Symphony, the Boston Pops Orchestra, and the Collegium Musicum in Paris. A frequent participant in the BSO's Supper Concerts at Symphony Hall, Mr. Jeanneret performed in a chamber ensemble with several BSO colleagues and cellist Yo-Yo Ma at Tanglewood this past summer.

Lucia Lin



Violinist Lucia Lin joined the Boston Symphony Orchestra in 1985 and was appointed assistant concertmaster during the 1987-88 season. A native of Champaign, Illinois, she began studying violin at the age of four with Paul Rolland and appeared as soloist with the Chicago Symphony Orchestra at eleven. Ms. Lin has a bachelor's degree from the University of Illinois, where she studied with Sergiu Luca; she continued her studies with him at Rice University in Houston, earning her master of music degree in 1985. Among her numerous awards are first prizes in the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. Ms. Lin has appeared as soloist with such orchestras as the St. Louis Symphony, the Oklahoma Symphony, the Midland-Odessa Symphony, the Corpus Christi Symphony, the Galveston Symphony, the Northwest Symphony, and the Festivalorchester in Graz, Austria. She made her first appearance as soloist with the Boston Pops Orchestra in June 1988.

Ikuko Mizuno

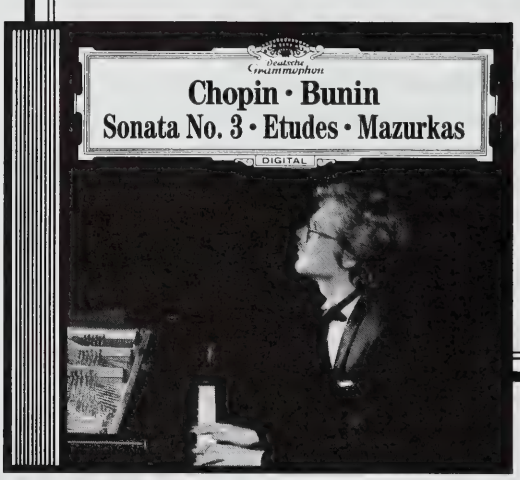


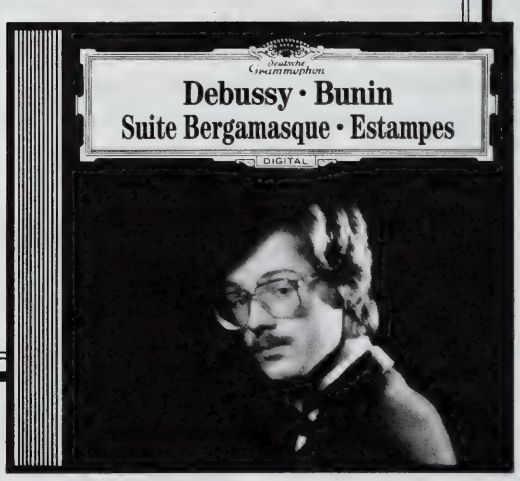
Ikuko Mizuno began her musical career at age five when she was given a one-eighth-size violin. She entered the Toho-Gakuen School of Music as a young child in her native Tokyo and made her debut two years later, going on to win first prize in a national violin competition for high school students. Ms. Mizuno came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Phi Kappa Lambda. In addition, she was a fellowship student at the Tanglewood Music Center. In Japan, Ms. Mizuno's teachers included Jeanne Isnard and Toshiya Etoh in Tokyo, and she studied chamber music with Hideo Saito. Ms. Mizuno also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng; she holds diplomas from both of those institutions. While in Italy and Switzerland she performed on radio and television. In 1972 she made her New York recital debut at Carnegie Recital Hall. In the Boston area, Ms. Mizuno has appeared frequently at the Harvard Musical Association and at the Gardner Museum, has been soloist with the Boston Pops Orchestra, and has appeared with numerous New England-area community orchestras. Since 1985 she has performed regularly in the Chicago area, with "Music of the Baroque" and other groups. She also returns frequently to Tokyo for recitals and performances with orchestra; in 1984 she was invited to be concertmistress for the inaugural concert of the Women's Orchestra of Japan. She is also a member of the Saito Kinen Orchestra, having participated in its inaugural concert in September 1985 and on its European tour in September 1987. Ms. Mizuno joined the Boston Symphony Orchestra in 1969 as the first woman ever chosen to become a member of the BSO's violin section.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Carl St. Clair *and* Pascal Verrot,
Assistant Conductors
One Hundred and Eighth Season, 1988-89



Friday, October 14, at 8
Saturday, October 15, at 8

Seiji Ozawa is unable to conduct these concerts owing to a death in his family. We are fortunate to have secured the services of David Zinman as guest conductor. Please note that the Mahler Symphony No. 1 will replace the Beethoven Seventh Symphony originally scheduled for the second half of this program. Stanislav Bunin will perform the Chopin Piano Concerto No. 1 to begin the program, as originally planned.

DAVID ZINMAN conducting

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11
Allegro maestoso
Romanza: Larghetto
Rondo: Vivace

STANISLAV BUNIN

INTERMISSION

MAHLER — Symphony No. 1 in D
Langsam. Schleppend
[Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich
[Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt
[With tempestuous motion]

These concerts will end about 10:05.

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Baldwin piano

Stanislav Bunin plays the Steinway piano.

Gustav Mahler
Symphony No. 1 in D

Gustav Mahler (1860-1911) did most of the work on his First Symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using materials going back into the '70s. He also revised the music extensively on several occasions. Mahler conducted the first performance of the work, then called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. No other piece of Mahler's has so complicated a history, and about no other did he change his mind so often and over so long a period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. At a New York Philharmonic concert on December 16, 1909, he introduced the work in the United States in its final four-movement form, having dropped the original second movement ("*Blumine*") after a June 1894 performance in Weimar. Pierre Monteux gave the first Boston Symphony performances of the Mahler First in November 1923; Seiji Ozawa gave the most recent performances before this season in October 1987. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings.

Mahler writes "*Wie ein Naturlaut*" ("like a sound of nature") on the first page of the score, and the opening movement is indeed filled with sounds of nature. The second-movement scherzo is the symphony's briefest and simplest movement, while the funeral music of the third, with its parody of "*Frère Jacques*," was what most upset the original audiences. Mahler himself likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us on a path from annihilation to victory; the heroic ending brings a celebratory hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."

—from notes
by Michael Steinberg

David Zinman



David Zinman became music director of the Baltimore Symphony in September 1985 and recently signed a six-year contract extending through the 1993-94 season. His tenure has been distinguished by his programming of an extraordinarily broad repertoire, his strong commitment to the performance of contemporary music, and his introduction of historically informed performance practice. As music director, Mr. Zinman has introduced new programming ideas to the Baltimore Symphony schedule: a summer music festival, the Discovery Concerts devoted to contemporary music, and Saturday-morning Casual Concerts featuring informal commentary. In May 1987, Mr. Zinman led the Baltimore Symphony on an acclaimed month-long tour of Europe and the U.S.S.R., which included the first performances by an American orchestra in the Soviet Union in eleven years and the first under the U.S.-Soviet cultural exchange agreement of 1985. In March 1988, Mr. Zinman and the Baltimore Symphony completed a highly successful domestic tour with cellist Yo-Yo Ma, including concerts in New York, San Francisco, and Los Angeles.

Mr. Zinman's international reputation has been enhanced by his extensive discography of more than forty albums, for which he has earned two Grand Prix du Disque awards and the Edison Prize. His latest releases include music of Bartók and Kodály with the Concertgebouw Orchestra for Philips, and Mozart piano concertos with Christian Zacharias and the Dresden Staatskapelle on the EMI label. Under Mr. Zinman's direction, the Baltimore Symphony has expanded its recording activities and recently made a commitment with Telarc to produce at least two recordings each year. During the 1987-88 season Mr. Zinman and the orchestra recorded albums for three prestigious labels: an all-Berlioz CD for Telarc, a recording of music by Barber and Britten with Yo-Yo Ma for CBS Masterworks, and a recording of works by the Baltimore Symphony's composer-in-residence, Christopher Rouse, for Nonesuch.

Since his American conducting debut with the Philadelphia Orchestra in 1967, David Zinman has led many of the world's leading orchestras, and he has served as music director of the Rochester Philharmonic, the Rotterdam Philharmonic, and the Netherlands Chamber Orchestra. He has conducted all the major North American ensembles, including the orchestras of Boston, New York, Chicago, Cleveland, Los Angeles, San Francisco, Pittsburgh, Minnesota, and Montreal. He frequently conducts and records with such major European orchestras as the Berlin Philharmonic, the Concertgebouw, the London Symphony, the Orchestre de la Suisse Romande, and the Royal Philharmonic, as well as the Israel Philharmonic.

Born in 1936, David Zinman graduated from Oberlin Conservatory and pursued advanced work in composition at the University of Minnesota. Conducting studies at the Tanglewood Music Center brought him to the attention of Pierre Monteux, who guided his musical development and gave him his first important conducting opportunities, at the 1963 Holland Festival and with the London Symphony Orchestra. In 1982 *Time* selected him as one of five young American conductors destined for particular acclaim during the late twentieth century. Mr. Zinman made his first appearance with the Boston Symphony Orchestra in 1968 at Tanglewood and has conducted the orchestra on numerous occasions, most recently in November 1984 at Symphony Hall.

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One Hundred and Eighth Season, 1988-89

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SEIJI OZAWA conducting

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11
Allegro maestoso
Romanza: Larghetto
Rondo: Vivace
STANISLAV BUNIN

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

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October 17 Monday	NEC Symphony Orchestra	Benjamin Zander, Conductor Beethoven, *Symphony No. 6 ("Pastorale")* Berlioz, *Symphonie Fantastique*
November 10 Thursday	NEC Jazz Orchestra	Gerald Wilson, Conductor Wilson, *Blues for Yna Yna, Lunceford Special* Tizol, *Perdido* and others.
November 21 Monday	NEC Philharmonia and NEC Chorus	Pascal Verrot, Conductor Constantina Tsolainou, Choral Director Ravel, *Daphnis et Chloe* Prokofieff, *Suite from Romeo and Juliet.*

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Fryderyk Chopin
Piano Concerto No. 1 in E minor, Opus 21



Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed the E minor concerto during the summer of 1830 and was himself soloist at the first performance, which took place at his final concert in Warsaw on October 11 the same year. The American premiere took place in New York on November 21, 1846, when the Philharmonic Society performed the work with soloist Henry C. Timm under the direction of George Loder. Alfred Jaell played the concerto in Boston in a concert given at the Melodeon on December 11, 1852, with the Germania Musical Society conducted by Carl Bergmann. Madeline Schiller was soloist for the first Boston Symphony performance in December 1882, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Charles Munch, and Seiji Ozawa, who led the orchestra's most recent performances in April 1986, with pianist Alexis Weissenberg. Earlier performances featured Adele aus der Ohe, Teresa Carreno, Etelka Utassi, Moriz Rosenthal, Eugene D'Albert, Rafael Joseffy, Josef Hofmann, Ernest Hutcheson, Antoinette Szumowska, Elizabeth Claire Forbes, Ossip Gabrilowitsch, Leon Vartanian, and Gary Graffman. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed all of his works for piano and orchestra—including the two piano concertos—before he turned twenty-one, when he was still undergoing or had barely finished his formal studies. He had begun the study of composition in 1822, when he was twelve, with Jozef Elsner, director of the Warsaw Conservatory. His talent as a performer had been recognized even earlier. In February 1818, a month before Chopin's eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since the young man desired only to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never wrote a piece that did not include the piano, and the bulk of his works are for piano solo. But since it is on that instrument that he is most original, we are not inclined to complain. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin a sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on

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instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

Chopin composed a *Fantasia on Polish Airs* in 1828, during his last year of formal conservatory training, following it up with another brilliant piece for piano and orchestra based on Polish melodies, *Krakowiak*, Opus 14. The following year, when he was nineteen, he finished his formal studies and visited Vienna, where the exotic Polish character of works like the *Krakowiak* attracted a great deal of attention. When he returned home on September 12, he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). It was premiered on two concerts of March 17 and 22. On the whole, the F minor concerto was favorably received, especially its slow movement, and this encouraged Chopin, a few months later, to compose the E minor concerto, later published as No. 1, though it was second in order of writing. A few months after that, in November 1830, he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of

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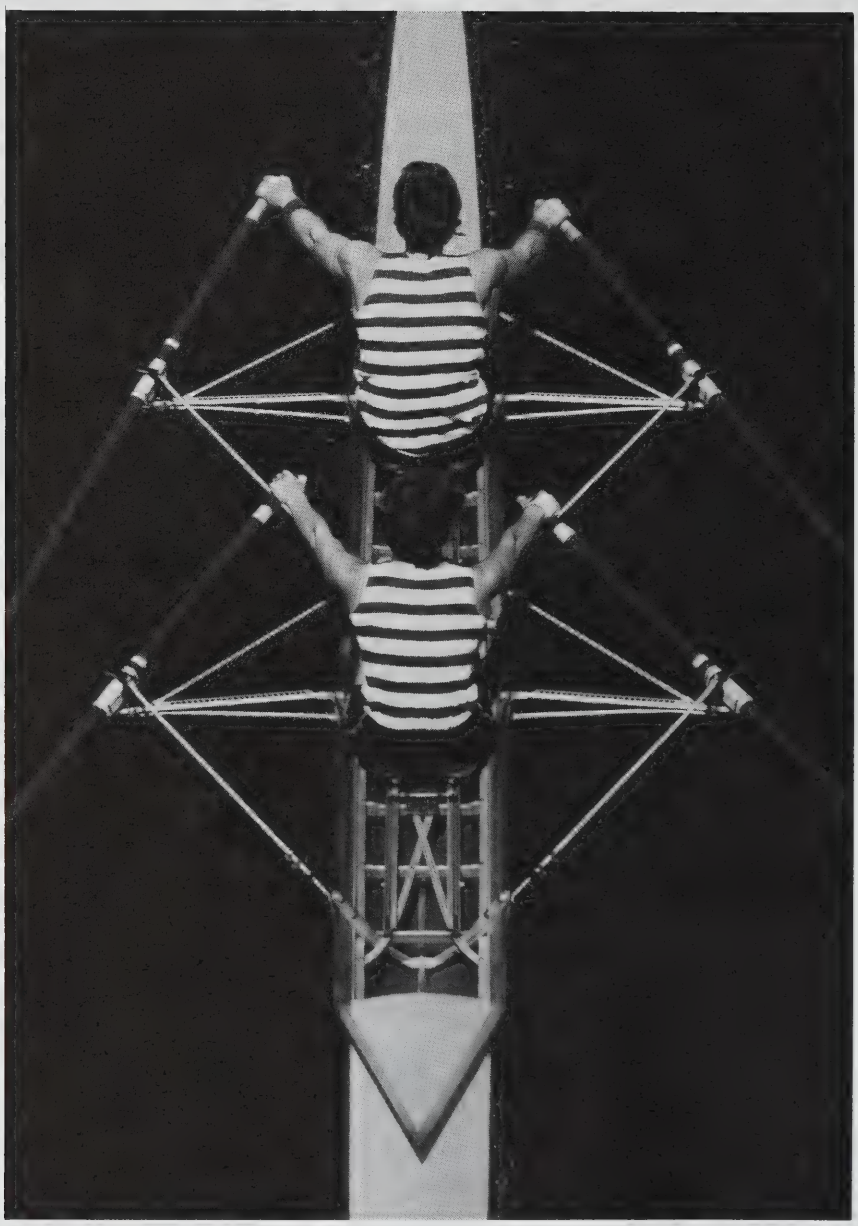
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thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto, he had taken part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable; this in spite of the fact that Chopin avoids the expected key relationships, which help create the shape of the music by setting up the drama of musical incident. Chopin's first movement, most unusually, keeps to the tonic key for both first and second subjects, a procedure that Donald Francis Tovey regards as "suicidal." Yet it is full of surprising and poetic and majestic moments for all its apparent lack of a strong ground plan. The second movement, labeled *Romance*, is nearer to the heart of Chopin, a pure outpouring of elegant and spontaneous melody. The finale, like the middle movement, is in E major. Its most characteristic element appears in the third theme, a *krakowiak* of great verve and rhythmic subtlety, which brings the concerto to a vigorous close.

—Steven Ledbetter

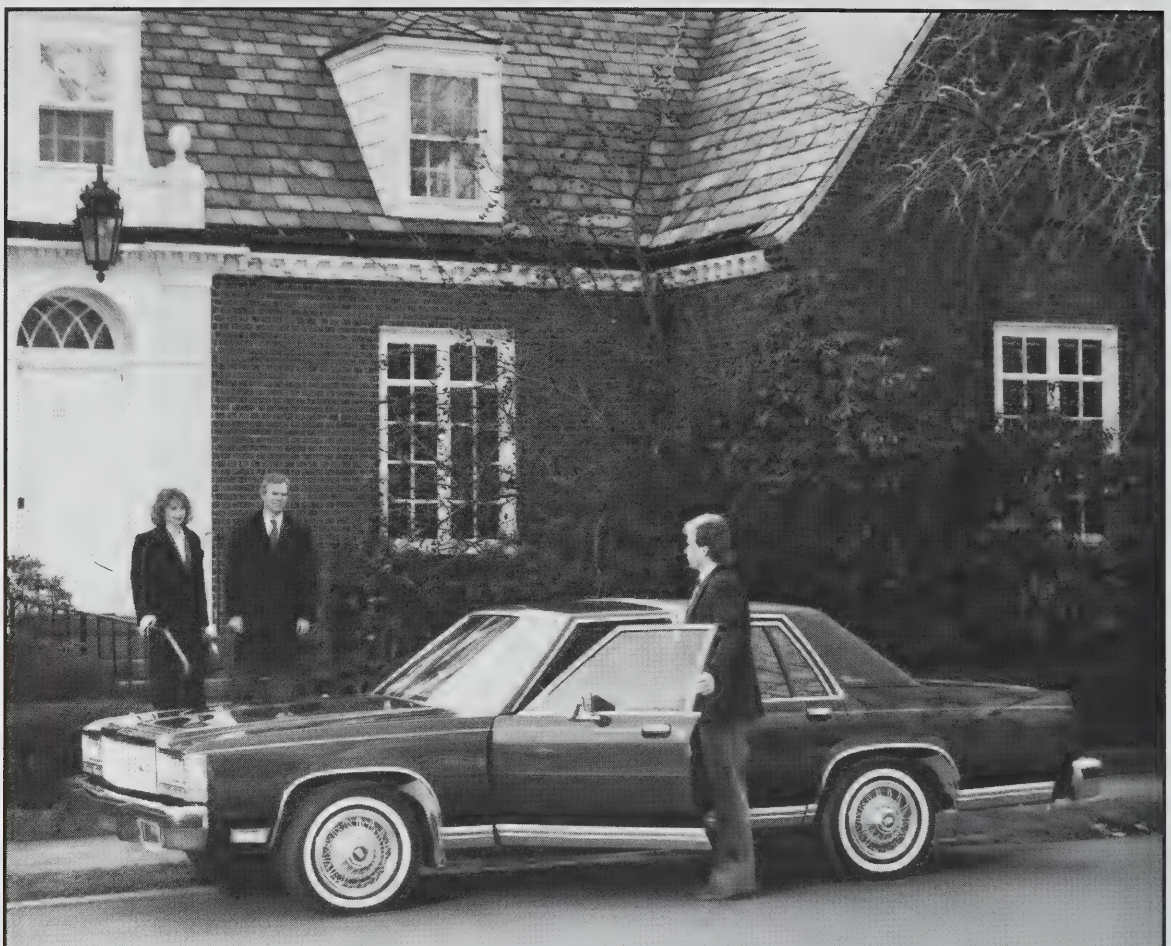
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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance on December 8, 1813, in Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1842, and the symphony reached Boston a week later, November 25, 1843, Henry Schmidt conducting the Academy of Music. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, and it has since been conducted at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antal Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa, Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, and Charles Dutoit, who led the orchestra's most recent performance in July 1987 at Tanglewood. Klaus Tennstedt gave the most recent subscription performances, in January 1987. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813 at a charity concert that also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded in the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred the most enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater piece. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher could have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight—a concession almost unheard of! The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's



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conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired.

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed on his breast, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's descrip-

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tion, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking.

At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction Beethoven ever wrote, moves from the home key of A major through C major and F major (both closely related to A *minor*) before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as entry to the house, summarizes the architecture of the entire building: A, C, and F major are the harmonic poles around which the symphony is built.

Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement.

The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

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Arthur Hedley contributed the volume *Chopin* to the Master Musicians series (Littlefield paperback); there is also a symposium volume of essays edited by Alan Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. The fullest recent biography is *Chopin* by Adam Zamoyski (Doubleday). André Boucourechliev's *Chopin: A Pictorial Biography*, translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). There are, of course, many recordings of the E minor piano concerto, of which the following may be considered: Stanislav Bunin's performance with the Warsaw National Philharmonic under the direction of Tadeusz Strugala (a live recording from the eleventh International Chopin Piano Competition) is available on a Capriccio compact disc. Claudio Arrau's poetic reading with Eliahu Inbal and the London Philharmonic was issued as part of an extended boxed set of Chopin's works (Philips, nine LPs), but has not yet been transferred to CD. Dinu Lipatti's historic recording with Otto Ackermann and the Zurich Tonhalle



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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic writings appear in his *Essays in Musical Analysis* (Oxford, available in paperback).

Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Kurt Masur with the Leipzig Gewandhaus Orchestra (Philips) and Herbert von Karajan with the Berlin Philharmonic (DG), both issued as six CDs. Distinguished cycles not yet completely available on compact disc (though some are partially so) but still available in other formats include the famous Toscanini cycle with the NBC Symphony (RCA), George Szell's performances with the Cleveland Orchestra (CBS), and Leonard Bernstein's with the Vienna Philharmonic (DG). Otto Klemperer's concentrated and powerful reading with the Philharmonia Orchestra of the Seventh Symphony has been reissued on a compact disc (Angel). Michael Tilson Thomas's version with the English Chamber Orchestra offers an unusual clarity of balances (CBS, also available on LP). Of the newer recordings, Vladimir Ashkenazy's spontaneous performance with the Philharmonia is highly regarded (London; coupled with the *Coriolan* and *Egmont* overtures), and Christoph von Dohnányi's reading with the Cleveland Orchestra is both vigorous and elegant (Telarc, coupled with the Fifth Symphony).

—S.L.



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Born in Moscow in 1966, Stanislav Bunin grew up in a musical atmosphere. His grandfather, Professor Genrich Neigaus, trained such famous pianists as Sviatoslav Richter and Emil Gilels. When he was four, Mr. Bunin began taking piano lessons with his mother, who is an instructor at the Moscow Conservatory. He continued his studies at the Conservatory with Professor Sergei Drensky.

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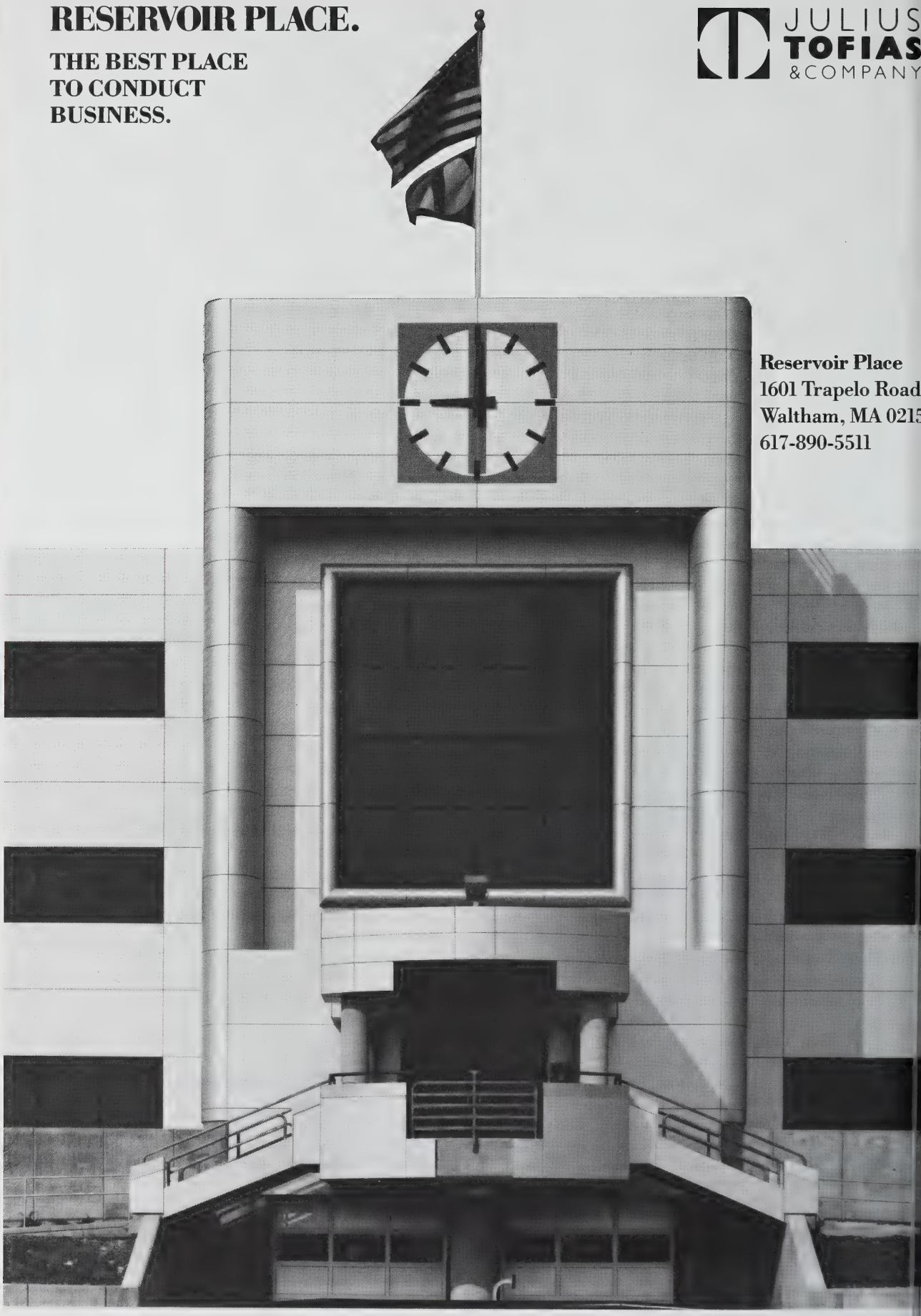
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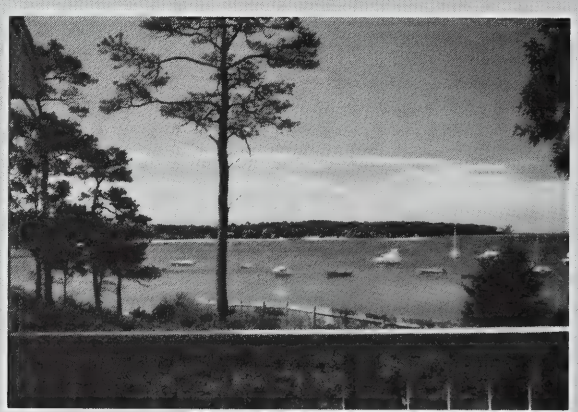
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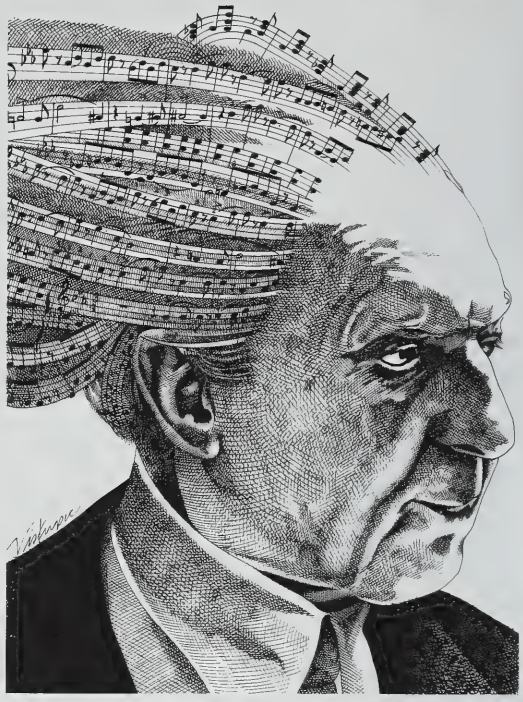
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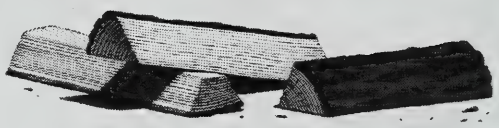
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Next Program . . .

Thursday, October 20, at 8
Friday, October 21, at 2
Saturday, October 22, at 8
Tuesday, October 25, at 8

DENNIS RUSSELL DAVIES conducting

SCHUMANN — Overture to *Hermann und Dorothea*, Opus 136

HARRISON — Piano Concerto with selected orchestra
(Boston premiere)
Allegro
Stampede, Allegro
Largo
URSULA OPPENS

INTERMISSION

NIELSEN — Symphony No. 4, Opus 29, *The Inextinguishable*
Allegro—
Poco allegretto—
Poco adagio quasi andante—
Allegro



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Wednesday, October 19, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—October 20, 8-9:55
Friday 'A'—October 21, 2-3:55
Saturday 'A'—October 22, 8-9:55
Tuesday 'C'—October 25, 8-9:55

DENNIS RUSSELL DAVIES conducting
URSULA OPPENS, piano

SCHUMANN	Overture to *Hermann und Dorothea*
HARRISON	Piano Concerto
NIELSEN	Symphony No. 4, *The Inextinguishable*

Thursday 'A'—October 27, 8-10:05
Friday 'B'—October 28, 2-4:05
Saturday 'B'—October 29, 8-10:05
Tuesday 'B'—November 1, 8-10:05

PASCAL VERROT conducting
RUSSELL SHERMAN, piano

BIZET	Symphony in C
HARBISON	Piano Concerto
LISZT	Piano Concerto No. 1
ROUSSEL	*Bacchus et Ariane*, Suite No. 2

Thursday 'C'—November 10, 8-9:55
Friday 'A'—November 11, 2-3:55

LEON FLEISHER conducting

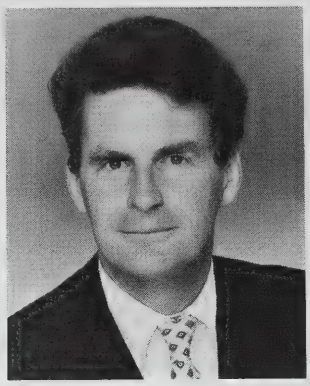
COPLAND	Orchestral Variations
MOZART	Symphony No. 34
RACHMANINOFF	Symphony No. 2

Saturday, November 12, at 7:30
Special Non-subscription
Open Rehearsal; tickets $10, available at the Symphony Hall box office, or from "Symphony-Charge" at (617) 266-1200.
Tuesday 'C'—November 15, 8-9:55
Friday 'B'—November 18, 2-3:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano (Elektra)
NADINE SECUNDE, soprano (Chrysothemis)
CHRISTA LUDWIG, mezzo-soprano (Klytemnestra)
RAGNAR ULFUNG, tenor (Aegisth)
JORMA HYNNINEN, baritone (Orest)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS	*Elektra*

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.50 for each ticket ordered by phone.

IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted

only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Edgar and Shirley Grossman Chair

Typical of the good will and generosity of the Grossman family was the surprise gift of an endowed chair that Steven and Barbara Grossman named in honor of Steven's parents, Edgar and Shirley. For 51 years, Edgar has been a vital part of his family business, the Massachusetts Envelope Company. Involved in a variety of volunteer activities, he served as president of both the National Braille Press and the Harvard Extension Alumni Association. Shirley is active in the Combined Jewish Philanthropies, as are all members of the Grossman family. A graduate of Smith College, she is the mother of three children who claim she is their "anchor to the windward" and very supportive. Steven is president of Massachusetts Envelope Company and very involved in the Boston arts world. "People need to give back something to the community by supporting its institutions and investing in their growth," he believes. Barbara is an assistant professor of theater arts at Boston University. She and Steven endowed the second-violin position currently occupied by Ronald Knudsen to honor Edgar Grossman's longtime love of string music.

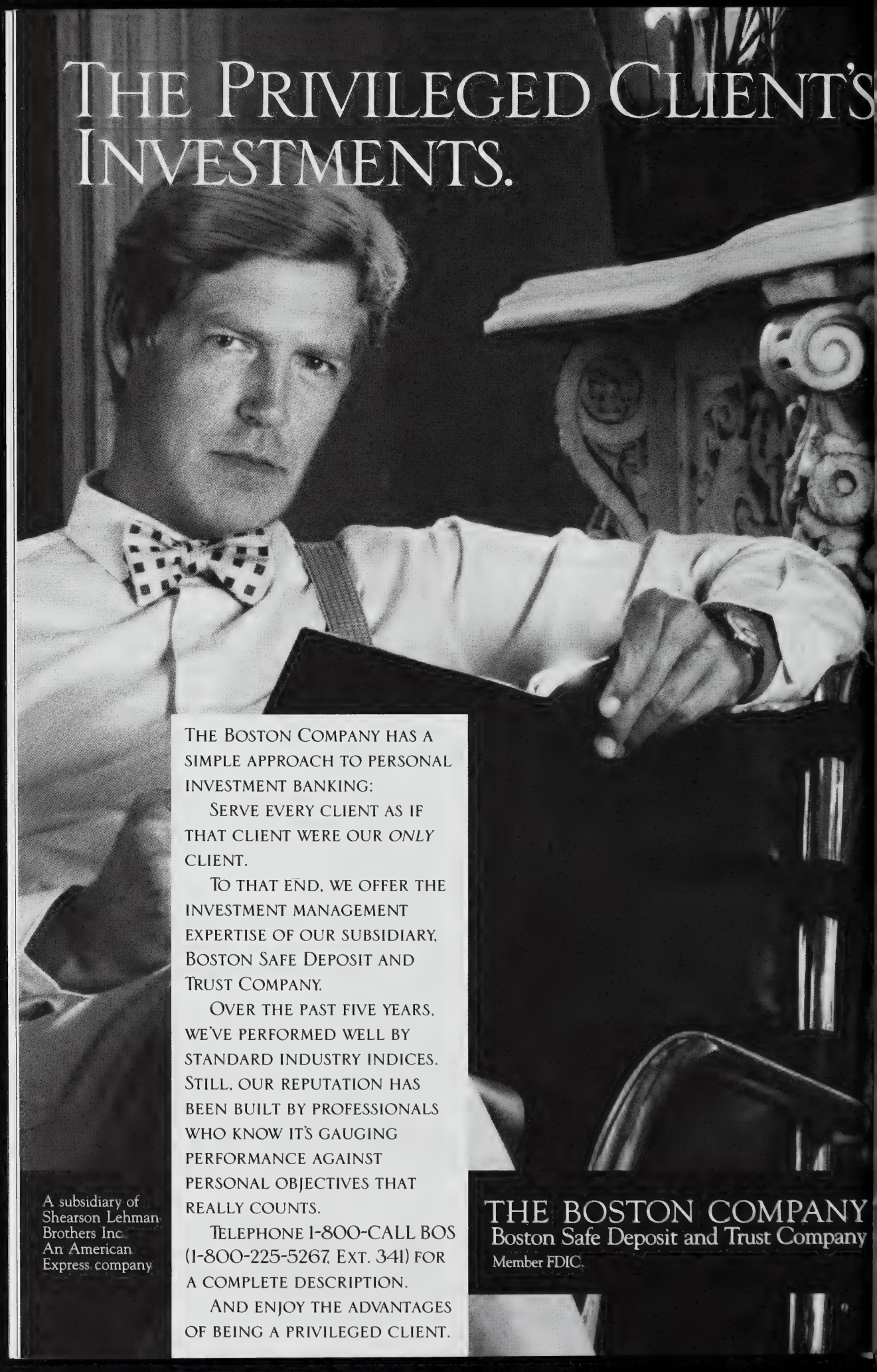
BSO Members in Concert

BSO violinist Amnon Levy will perform the Bruch Violin Concerto No. 1 in G minor with the Longwood Symphony Orchestra on Saturday, October 22, at 8 p.m. at Jordan Hall, on a program also including Berlioz's *Roman Carnival* Overture and the Sibelius Symphony No. 2. Tickets are $10.

The John Oliver Chorale features "Great English Texts" on Friday, October 28, at 8 p.m. at Old South Church in Copley Square, on a program of music by Ralph Vaughan Williams, Frank Martin, and Benjamin Britten that sets texts of Shakespeare, Christopher Smart, W.H. Auden, and various medieval poets. Tickets are $15, $12, and $8 ($2 discount for students, seniors, and groups). For further information, call 965-0906.

BSO member Valeria Vilker Kuchment is the featured violinist in performances of Bach's Brandenburg Concertos 2 and 4 and in the Boston premiere of Soviet composer Alfred Schnittke's *MOZ-ART a la HAYDN* with the Sinfonova Chamber Orchestra on Saturday, October 29, at 8 p.m. at Jordan Hall. The program also includes music of Arvo Pärt and Mozart. Single tickets are $25 and $19. For further information call 938-6828.

BSO assistant principal flutist Leone Buyse, clarinetist Michael Webster, and pianist Beveridge Webster perform music of Brahms, Chopin, Saint-Saëns, Poulenc, and


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others on Friday, November 4, at 8:30 p.m. at the Boston University School of Music, 855 Commonwealth Avenue; admission is free. They will repeat the program on Saturday, November 5, at 8 p.m. at the Kallirosope Gallery on Main Street in Groton as a benefit for Indian Hill Arts, Inc. Tickets are $12.50; for further information on this benefit performance, call (508) 486-9524.

The contemporary music ensemble Collage, founded by BSO percussionist Frank Epstein, opens its sixteenth season on Monday, November 7, at 8 p.m. at the Longy School of Music in Cambridge, with music of Scott Lindroth, John Cage, Irwin Bazelon, Earl Kim, and James Willey. The program, entitled "Cross Currents," will be conducted by Christopher Kendall. Tickets are $10 ($5 students and seniors). For further information call 437-0231.

BSO associate concertmaster Tamara Smirnova-Sajfar performs the Beethoven Violin Concerto with the Pro Arte Chamber Orchestra on Wednesday, November 9, at 8 p.m. at Sanders Theater in Cambridge, on a program also including music of Mozart and Stravinsky, conducted by David Gilbert. Tickets are $18, $14, $10, and $6. For further information call 661-7067.

Planned Giving Seminars

The Boston Symphony Orchestra's Development Office is pleased to announce the 1988-89 series of Personal Financial Planning seminars presented by John Brown, planned giving consultant to the BSO. Topics covered include the effects of current tax legislation on estate planning and the benefits that charitable giving can provide to alleviate inheritance and gift taxes for many people. The preconcert seminars, which are held in the Cohen Wing at Symphony Hall, are offered at no charge and include a light meal. Upcoming seminars will be held at 6 p.m. on October 20, 1988 (Thursday 'C' series) and at noon on January 20, 1989 (Friday 'A' series). If you would like to attend, please contact Joyce Serwitz, Director, Major Gifts Program, at (617) 266-1492, ext. 132.

Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of $25 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

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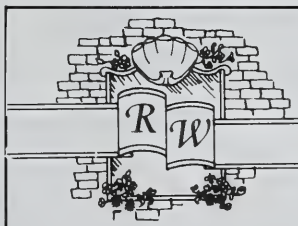
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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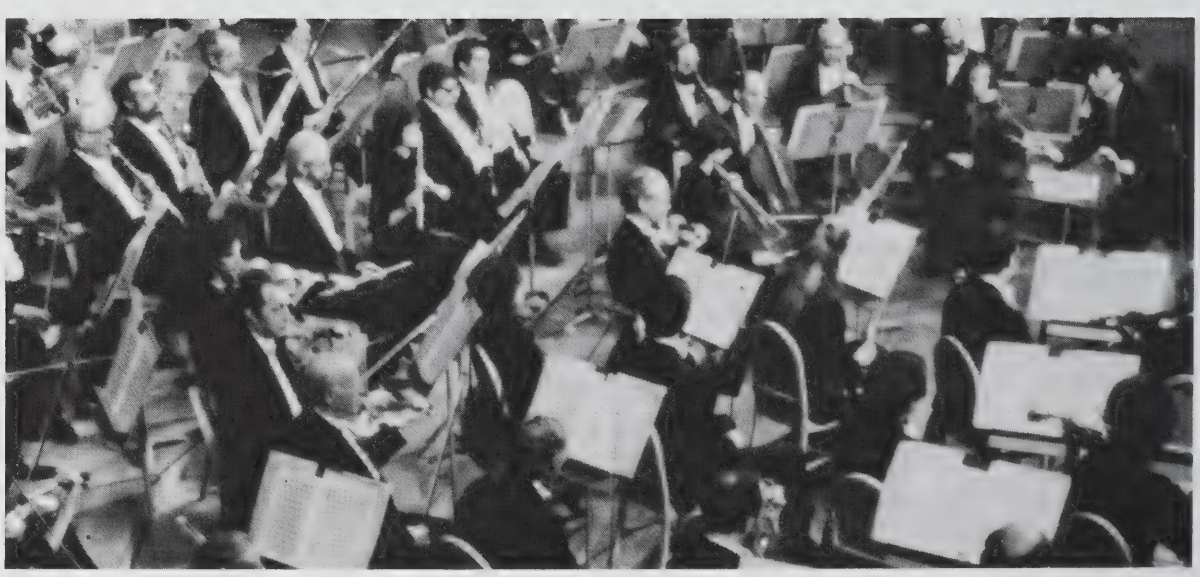
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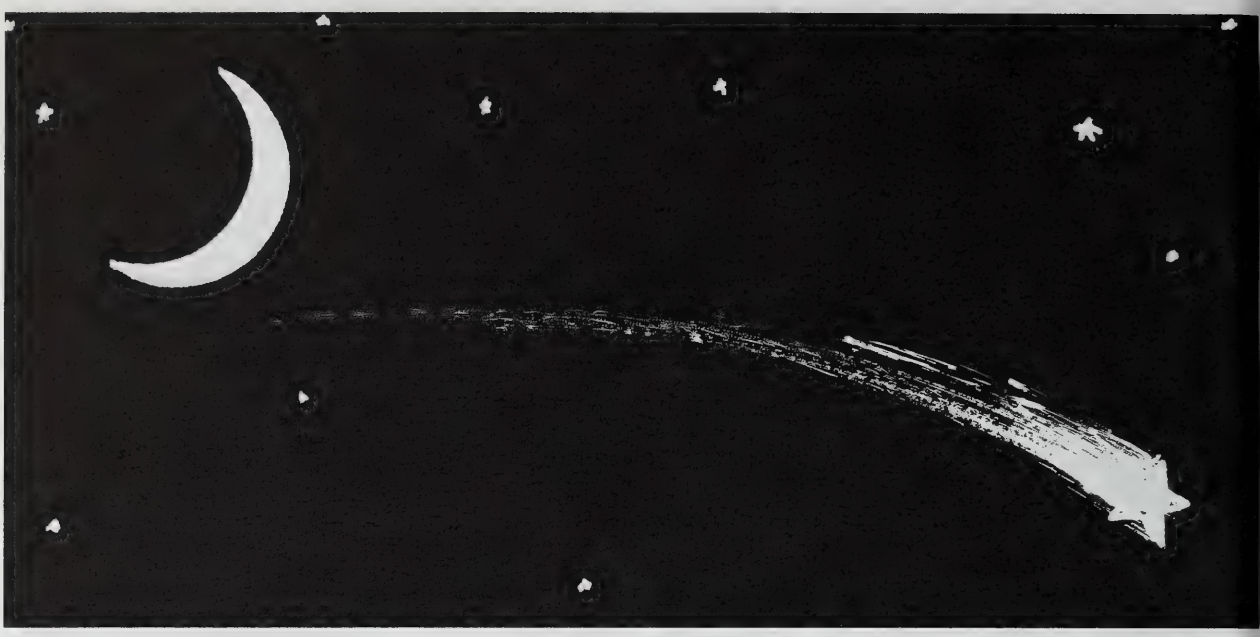
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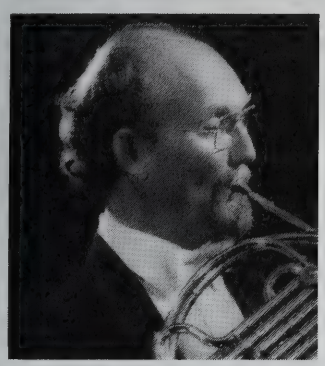
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Know Your Orchestra

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Charles Kavalovski



Charles Kavalovski joined the Boston Symphony Orchestra as its principal horn in 1972. A member of the Boston Symphony Chamber Players, he has appeared as a soloist with the Boston Symphony Orchestra and with other major orchestras in the United States and Canada. In addition to his recordings of orchestral and chamber music, Mr. Kavalovski has made a solo recording for Musical Heritage Society. He performs frequently for the annual meetings of the International Horn Society, and he has served on international horn competition juries in Munich and Prague. Mr. Kavalovski is a faculty member at the Tanglewood Music Center, and he has taught at Boston University and the Banff Center for Fine Arts. In addition, he has presented master classes and clinics at schools in the United States and abroad. Mr. Kavalovski holds a doctorate in nuclear physics from the University of Minnesota and spent ten years as a teacher and researcher in that field before joining the Denver Symphony as its principal horn in 1971, a position he held until being invited to serve as principal horn with the Boston Symphony Orchestra several months later.

Thomas Martin



Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He also took master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician, and has been heard on "Morning Pro Musica" on WGBH radio; he has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.





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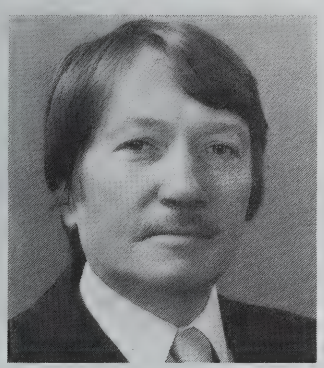
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Jonathan Menkis



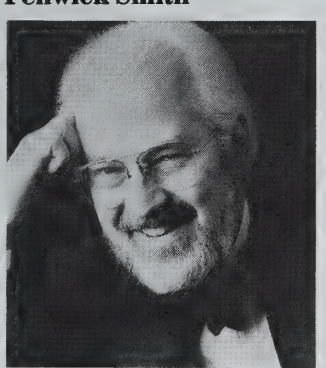
Originally from West Orange, New Jersey, and now living in Brookline, Jonathan Menkis received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music and the Boston Conservatory. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Roland Small



Bassoonist Roland Small grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals in Marlboro, Vermont, under Rudolf Serkin's direction, from 1956 to 1962.

Fenwick Smith



A native of Medford, Massachusetts, flutist Fenwick Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano. A member of the Boston Symphony Orchestra since 1978, Mr. Smith spent three years in West Berlin, where he studied with James Galway and was a member of the Berlin Symphony Orchestra. Since 1975 he has been a member of the twentieth-century music ensemble Musica Viva; he is also a member of the Boston Chamber Music Society and the Mélisande Trio, in addition to giving frequent solo recitals. Mr. Smith teaches at the New England Conservatory of Music and the Tanglewood Music Center. He worked as a flute maker for Verne Q. Powell, Inc., for twelve years, building more than one hundred instruments, and plays a Powell flute that he built himself. His most recent solo recording is a compact disc release from Northeastern Records of music by Aaron Copland and Arthur Foote with members of the Boston Chamber Music Society.



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SCHUMANN — Overture to *Hermann und Dorothea*, Opus 136

HARRISON — Piano Concerto with selected orchestra
(Boston premiere)
Allegro
Stampede, Allegro
Largo
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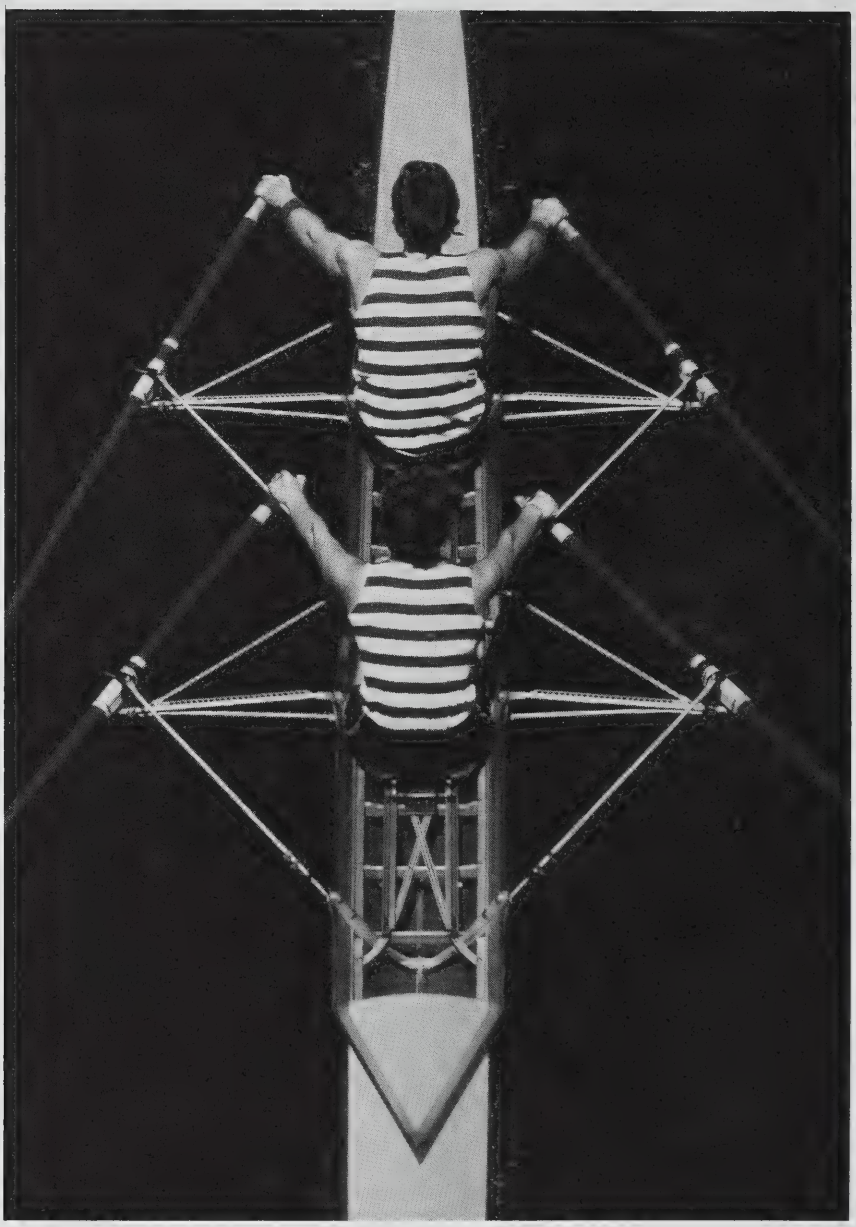
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Robert Schumann
Overture to *Hermann und Dorothea*, Opus 136



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the overture to Hermann und Dorothea *in 1851, intending it to introduce a Singspiel based on Goethe's pastoral of the same title, but the rest of the piece was never written. The overture is dedicated to his wife Clara. Wilhelm Gericke conducted the only previous Boston Symphony Orchestra performances on March 13 and 14, 1885. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, offstage side drum, and strings.*

Like so many romantic composers whose temperament was fundamentally undramatic, Schumann longed to write a successful opera. On several occasions he discussed possibilities for librettos, and he even completed and saw to performance in 1850 a full-scale opera called *Genoveva*, but the work, for all its many musical beauties, was theatrically stillborn. Schumann simply had no experience of the stage, and he mistrusted the warnings of Richard Wagner, already a far more experienced theatrical musician (with the *Flying Dutchman* and *Tannhäuser* under his belt and *Lohengrin* nearly finished), that the libretto was hopelessly untheatrical.

The failure of *Genoveva* did not in any way dim Schumann's enthusiasm for the stage. Almost at once he began to plan an opera based on Schiller's classicizing tragedy *The Bride of Messina*, but wrote only a noble and brooding overture for the work. Late in 1851 Schumann began discussions with Moritz Horn, the poet who was to write the libretto for his cantata *Der Rose Pilgerfahrt* (*The Pilgrimage of the Rose*), about an opera derived from Goethe's poem *Hermann und Dorothea*. If the opera had actually been finished, it might have had a far greater success than *Genoveva* if only because Schumann was evidently planning it on a lighter scale—as a *Singspiel*, with spoken dialogue—and because he would be particularly sympathetic to its subject matter. Goethe's poem is a love story set in the Rhenish countryside in 1793, when French refugees were fleeing the reign of terror in the French capital. Their arrival in the sleepy German village creates some excitement and accidentally brings the two lovers of the poem's title together. With the example of his own happy marriage always before him, Schumann was taken with the story of the well-to-do young German burgher Hermann and the poor refugee girl Dorothea, and he composed his overture before he even had a libretto in hand.

As things turned out, he never got a libretto, so the overture remains as a concert piece only. But in that guise it is a curious work, because it was never really intended to stand alone. Schumann never thought to revise it, or publish it, or perform it as an independent piece; its quiet ending calls for the rise of the stage curtain rather than for audience applause. It seems that the composer simply left it as a torso of the larger, unachieved work.

The overture features "his and hers" themes that clearly represent the principal characters, "his" being the passionate B minor melody in thirds played by the violas and bassoons at the very beginning, "hers" the sweet melody in G introduced by the violins, with coloristic doublings in first flute and first oboe. In the exposition of the work, these two melodies are separated—programmatically—by a reference to the



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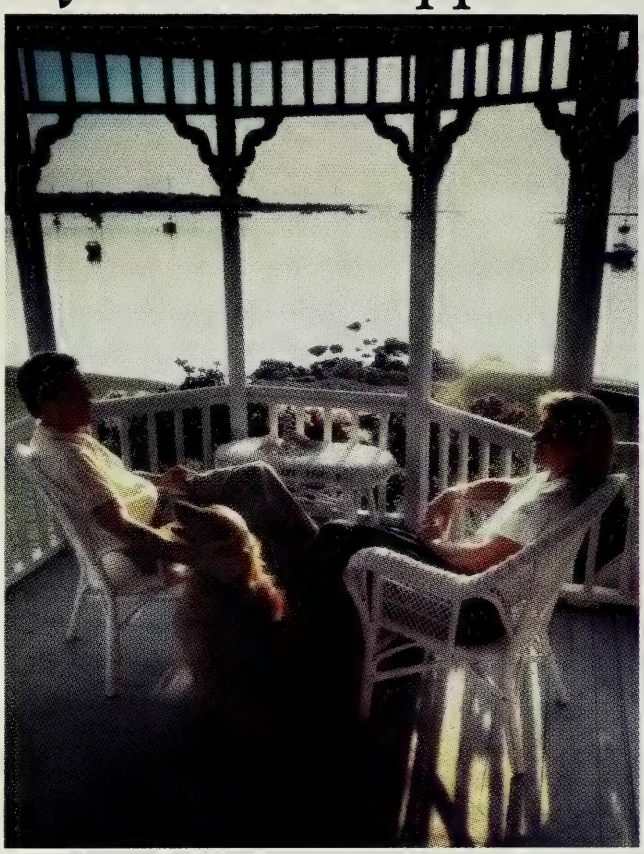
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Marseillaise, which is naturally intended to conjure up the whole background of the French Revolution and the events that bring Dorothea to Hermann's village. All three themes recur and intertwine throughout the overture, keeping the background events constantly in mind. Following the fully-scored restatement of "her" theme in B major, Schumann allows the music to wind down, with further references to Hermann and the *Marseillaise*, with the kind of inconclusive quiet ending that would invite the beginning of the play, but this is all he has vouchsafed us of the story of Hermann and Dorothea.

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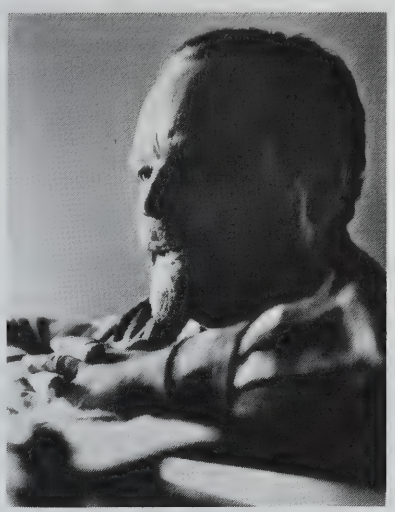
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Lou Harrison
Piano Concerto with selected orchestra



Lou Harrison was born in Portland, Oregon, on May 14, 1917, and lives in Aptos, California. He began his Piano Concerto in Wellington, New Zealand, in May 1983 and finished it in Aptos on August 9, 1985. The score is dedicated "To Keith Jarrett with admiration & affection"; Jarrett played the first performance at Carnegie Hall on October 20, 1985, with the American Composers Orchestra under the direction of Dennis Russell Davies. The present performances are the first by the Boston Symphony Orchestra and the first performances in Boston. In addition to the solo piano, which is tuned differently from the standard equal-tempered instrument (see the discussion below), the score calls for instruments that can match the soloist's tuning: three trombones, two harps (specially tuned to selected keys of the piano), percussion (bass drum, four medium drums, maracca, sleigh bell, glockenspiel, side drum without snares, bongo), and strings.

East coast is east coast and west coast is west coast—and rarely do the twain meet. Too few music lovers in New England are familiar with the extraordinarily varied and quite different musical life that exists today in the western United States. Naturally there are certain similarities to be found anywhere in the country. But life on the west coast has, it seems, furthered certain kinds of musical outlook that are much rarer here. To put it in a nutshell (drastically oversimplifying), composers on the east coast are more likely to look to Europe for their musical lineage, while those in the west are more likely to be influenced by musical ideas from a wider geographical area, particularly from Asia.

Lou Harrison is a classic example of the west-coast composer whose music is marked by wide-ranging influences. He was born in Oregon and studied in San Francisco with Henry Cowell (himself a composer of generously inclusive interests) and in Los Angeles with Arnold Schoenberg. His early experiences were wildly varied—including stints as a florist and record clerk—but with artistic activity as a poet, playwright, dancer, and dance critic, and—perhaps inevitably, given these last two experiences—composer of ballet scores. He could certainly have made a living as a music copyist, for he is a gifted calligrapher, and his handwriting—both for music and words—is singularly beautiful. During the 1940s, when he lived in New York for a time, he conducted the very first performance of a complete symphony by Charles Ives (the Third—the year was 1947, and that performance made the work eligible for the Pulitzer Prize, which it won). In the early 1950s, he settled in Aptos, California, where he still lives, but he continued to travel and absorb.

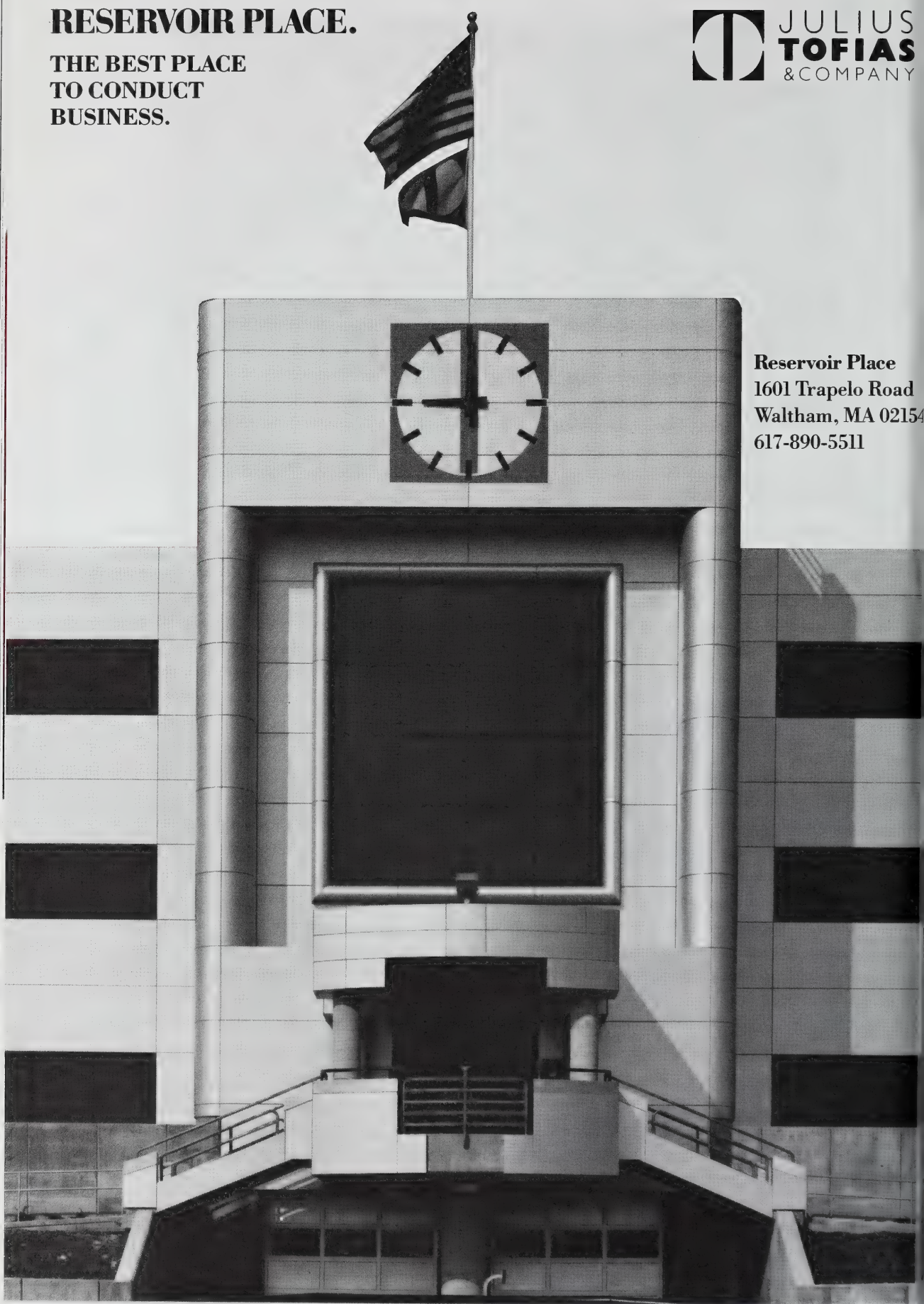
Harrison went to Korea to study the music of the Korean court (he even composed for Korean court orchestra), then to Taiwan, where he studied Chinese classical music. In the 1970s he became actively involved with the Balinese percussion ensemble known as the gamelan, and in the last sixteen years he has composed more than three dozen works for gamelan.

But his creative work has ranged widely through all the standard western forms as well. His early opera *Rapunzel* (1951) won a prize competition one of whose judges was Stravinsky, and it was first performed in Rome by a young soprano named Leontyne Price. In 1955 he composed for the Louisville Symphony a cycle entitled

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Four Strict Songs, which were settings of his own poetry in Esperanto. Some of Harrison's works have gestated for long periods of time or been reworked long after the original creative act. His Symphony No. 3 probably holds the record in this, having been started in 1937 and completed in the year of its first performance, 1982. He likes to employ unusual instrumental combinations, as in his *Simfony in Free Style* (the first word is given its Esperanto spelling) for seventeen flutes (played by three or four players), trombone, bells, drums, five harps, celestra/vibraphone, tack piano, and eight viols, or in *Pacifika Rondo*, a chamber orchestra work that intentionally mixes eastern and western instruments, representing the cultures around the Pacific basin.

Harrison's style is so diverse that it is a little hard to pinpoint. During the '40s he regularly composed for dance companies and matched whatever musical style was required by the commission. As may perhaps be expected from a composer who is particularly interested in the music of the orient, varied colors of percussion and different systems of tuning play an important part in his music. But on the whole, his music is conceived as decorated melody, with harmonic underpinnings, to be sure, but for the most part growing, expanding, decorating and elaborating itself on its own terms.

The Piano Concerto reveals another line of musical investigation that seems to be prominent on the west coast today: the use of tuning systems other than "standard" equal temperament. Harrison himself is the author of *Lou Harrison's Music Primer*, published in 1971, which deals with this issue. Many composers who work with different tunings choose a scale of more than twelve pitches, so that the resulting intervals are called "microtones." All tempered scales suffer from the fact that every interval must be made slightly out of tune so as to accommodate the need to play in every possible key. The alternative to a tempered scale is some form of "just

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intonation," consisting of pure intervals (thirds or fifths, for example). These have been of historical importance, because the various possible ways of tuning have been used for centuries in western music (and their respective strengths and weaknesses hotly debated). Even after the "triumph" of even temperament, many piano tuners, for example, continued to adjust the instruments they worked on to "sweeten" the tuning of the most frequently played keys. And it is one of these historical just intonations that Harrison has chosen to employ for his concerto, a tuning promulgated by the eighteenth-century theorist and composer Johann Philipp Kirnberger, from his *Art of Free Composition in Music* (1763-69). Harrison's reasons for the choice, and its effect on his selection of the instruments in the orchestra, are described in his program note from the published score, reproduced here.

—S.L.

A Note from the Composer

In the spring of 1983, as we were preparing to leave for New Zealand, Keith Jarrett called me and asked me to write for him a Piano Concerto. I have long felt that he plays my music with wonderful kinetic and lyric sympathy, and I was delighted to take this opportunity to write for an instrument that I have long played (badly) but have subconsciously considered more of a general work-horse than anything else. Keith kindly acceded to my request that we tune the instrument into a good Well-Temperament instead of the presently popular Equal-Temperament. The Concerto, then, is an exploration of a number of the beauties of Kirnberger's #2 well-temperament. This astonishing tuning contains the whole history of "Western music" from Babylonian to the mid-part of the last century, for its flat series



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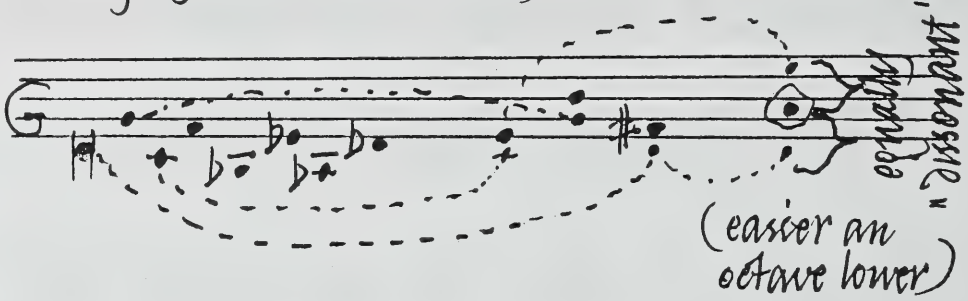
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Notes

1) The tuning of the piano – Kirnberger's No. 2 well-temperament. Tune all without beats except for tone A (circled) which should



be adjusted to produce D/A & A/E as equally dissonant to the ear. Do not "stretch" octaves.

2) Harp I tunes to the white keys of the piano.

3) Harp II tunes C B♭ E F G A♭ B♭ to the piano.

4) Perc. Mvt. III: A largish Field or Side drum used without snares. A largish Bongo (or some such) – left hand plays with index &/or middle finger, often damping the tone by leaving finger down. R.H. uses small hard beater – plays medium close to edge of head & on the wooden body .

5) Trombones should try for maximum legato.

6) String orchestra should tune to the piano's G & D (not A) &, while playing, make every effort to avoid sounding open A & E strings.

From Harrison's score, in his own hand

produces perfectly tuned fourths and fifths (the whole Middle Ages) and the white keys are, with the exception of a very slightly raised pitch *A*, in the perfect Renaissance and Baroque just intonation. The "cross-overs" between the two series are of fascinating character, and the expressive powers of the forms in this tuning are, to me, very attractive. Keith Jarrett's willingness to ask for a specially-tuned instrument is in itself alone patent of his musical interest and integrity, for a piano must be re-tuned about two weeks before use and then constantly checked because soundboards have memories, and they groan and stretch to try to recover their former positions, even though the changes may be very slight.

The "selected orchestra," which consists of strings, two harps (each tuned to a different facet of the Kirnberger well-temperament), three trombones—which can play in tune—and four percussion players, was chosen basically for ability to play the intonation with some grace and because I like an integration of percussion with other facets of my music, and besides, who can resist writing for harps?

I began the work in Wellington, the capital of New Zealand, at the home of Jack Body, the brilliant composer, and completed it at my home in Aptos, where the beautiful nine-foot Steinway given to me by Henry and Sidney Cowell remains tuned in the Kirnberger #2 well-temperament. The first movement is a normal concerto form including the two subjects and the tonal collection into the original key in the recapitulation. The second movement *Stampede* is a large and rambunctious expansion of the European area's Medieval dance form Estampie. The two words are cognate and refer to general noise and brouhaha, and not, as I had originally thought, to any form of "stamping" dance. The third movement explores the rich consonances of the tuning, along with chromatic contrasts, and in the final movement I have written *Jalas* in a sort of *perpetuum mobile* style which includes what I believe to be the first stretches of canonic *jalas*, too. This last movement is meant as a kind of quiet "lace-work" and moves gently between two related modes.

—Lou Harrison

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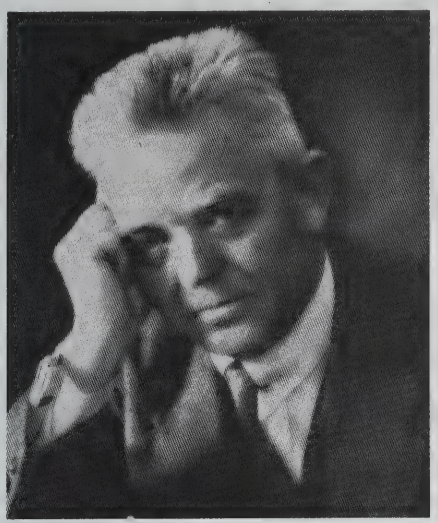
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Carl Nielsen
Symphony No. 4, Opus 29, *The Inextinguishable*



Carl August Nielsen was born in Norre-Lyndelse, Fyn, Denmark, on June 9, 1865, and died in Copenhagen on October 3, 1931. He began to sketch the Symphony No. 4 in 1914 and completed the work on January 14, 1916. He himself conducted the first performance with the orchestra of the Copenhagen Music Society in Odd Fellows Hall, Copenhagen, on February 1, 1916. The only previous Boston Symphony Orchestra performances of the symphony were led by Seiji Ozawa in April 1977. The score calls for three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. There are two sets of timpani and two players, the second stationed opposite the first.

Nielsen's reputation outside Denmark dates from the '50s, the time of the first tours of the Danish State Radio Symphony Orchestra and the publication in 1952 of Robert Simpson's essential study *Carl Nielsen: Symphonist.* It is also a product of the enormous expansion of easily available repertory brought about by the long-playing record.

Nielsen himself was born into a large family beset by extreme poverty. His father was a house-painter who earned extra pennies playing violin and cornet; his mother sang. He himself discovered at three or so that logs and sticks in the woodpile outside the house yielded different pitches according to size. At six he progressed to his father's three-quarter size violin, and soon after, at an aunt's house, he encountered a piano for the first time. That great engine enchanted him, for while on the violin it was necessary to search for the notes, the piano laid them "in long shining rows before my eyes; I could not only hear but see them, and I made one big discovery after another." After a boyhood of goose-herding, he became at fourteen a bandsman in the 16th Battalion of the Royal Danish Army, acquiring new instrumental skills. When he was fifteen, a kindly older musician showed him for the first time the central classics of European music, Mozart, Beethoven, and eventually Bach. With these models before him he began to compose, and in 1884, after examination by Niels W. Gade, the sixty-seven-year-old elder statesman of Danish music, he got himself admitted to the Copenhagen Conservatory as a scholarship student of violin and piano. After two years at the Conservatory he continued theory studies privately, also acquiring a general education—Torben Meyer, in the biographical essay appended to Simpson's book, lists Nordic and Greek mythology, Goethe, Plato, Shakespeare, and Ludvig Holberg as Nielsen's favorite reading—and the while supporting himself by playing the violin in the orchestra at the Tivoli Gardens. In 1889 he joined the orchestra of the Royal Chapel and was to depend financially for many years yet on his playing and conducting, assuming responsibilities at the Royal Theater, with the orchestra of the Copenhagen Music Society, and with the Music Society Orchestra in Göteborg, Sweden.

Meanwhile the catalogue of his compositions grew: Symphony No. 1 (1892), Symphony No. 2 (*The Four Temperaments*) and the opera *Saul and David* (1901), the comic opera *Maskarade* (1906), Symphony No. 3 (*Espansiva*) and the Violin Concerto (1911), Symphony No. 4 (*The Inextinguishable*), the Chaconne, and the Theme with Variations for piano (1916), the Suite for piano (1919), Symphony No. 5 and the Wind

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Quintet (1922), all interspersed with chamber music, choral works, and strikingly beautiful songs. The year 1922 marks the beginning of the breakdown of Nielsen's health. Angina pectoris was diagnosed, and with it came not only loss of energy but depression and intellectual disorientation. The music of the late '20s—Symphony No. 6 (*Semplice*), the Flute Concerto, and the Clarinet Concerto—does not fall behind the earlier works in originality, but it seems, at least to some critics, wanting in concentration and certainty of direction. Toward the end, with the extraordinary *Commotio* for organ, completed February 27, 1931, Nielsen again found his stride. He added to his life the burden of the directorship of the Copenhagen Conservatory. Later that year, a new production of *Maskarade* was mounted at the Royal Theater. At a rehearsal, impatient with a stagehand's slowness, Nielsen himself climbed a rope into the flies to set right some matter or other. He managed to get to the *prima* the following week, but felt so ill that he had to leave during Act II. A week later he died, an honored figure at home—his funeral was a great public event, like Verdi's—but, even after a flurry of interest in Germany around the time of the Fourth Symphony, scarcely a name to most musicians abroad.

"Inextinguishable" is not, like *Military*, *Unfinished*, *Scottish*, *Pathétique*, or *Gothic*, an adjective qualifying "Symphony." Rather, "*Det Uudslukkelige*," as the neuter definite article makes clear, is an abstract noun. A prefatory note in the score explains:

> Under this title the composer has endeavored to indicate in one word what the music alone is capable of expressing to the full: *The elemental Will of Life*. Music *is* Life and, like it, is inextinguishable. The title given by the composer to this musical work might therefore seem superfluous; the composer, however, has employed the word in order to underline the strictly musical character of his task. It is not a program, but only a suggestion as to the way into this, music's own territory.

Nielsen was more lucid in a letter written four years earlier after completion of the score:

> The title *The Inextinguishable* is not a program but a pointer to the proper domain of music. It is meant to express the appearance of the most elementary forces among men, animals, and even plants. We can say: in case all the world was devastated through fire, flood, volcanoes, etc., and all things were destroyed and dead, then nature would still begin to breed new life again, begin to push

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of loveliest serenity (and in E). The woodwinds, however, clamor for more action, and the ensuing fugued discussion leads to the most sonorous climax so far. Fragments of both themes move through the orchestra, some staged with urgency, some reticently. Violins disport themselves in grand preparatory gestures, and after a suspenseful pause the new Allegro begins. The theme is the sort that wants to run freely, but everywhere it meets with interference: there are rhythmic disruptions, tense dissonances, and suddenly a ferocious onslaught from both timpanists.*

As the first timpanist did at the symphony's beginning, both drummers now play tritones (F–B and D-flat–G), that unstable, unstabilizing interval once thought of by theorists as "*diabolus in musica.*" You deal with the Devil by displaying a cross, and you exorcise his interval with perfect fourths and fifths. Nielsen marks his victory music "*glorioso*"; however, the victory is only provisional, because we are still in A major. There is a long diminuendo, a device Nielsen often uses to effect transitions, and the music in fact shoots right past its E major goal to B major. That sets off a renewed attack on the part of the drums, who now mark the chord of D minor, the key of the symphony's tumultuous opening. The piccolo, the clarinets, and all the violins scream in protest. What they scream is B, over and over. This is not only the tonic of the key the drums have tried to force them to abandon, it is also the dominant of E and therefore the most powerful springboard from which to reach that key. The high strings and woodwinds gain support from the brass, who not only cast a vote on the issue of key but who also intone the beginning of a familiar melody: it is the lyric clarinets-in-thirds theme from the first movement. The rest of the orchestra quickly catches on, and the music drives home to its destination, with E major firmly achieved and with the drums joining in the celebration of The Inextinguishable.

—Michael Steinberg

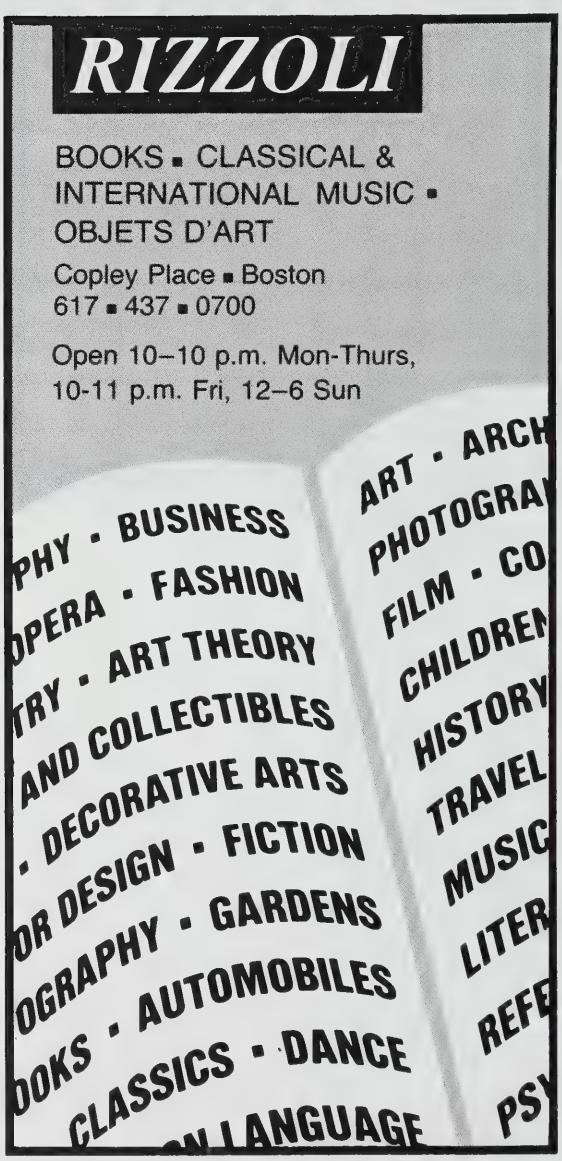
Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*Nielsen directs that from here on the drumming, even when *piano*, must maintain a certain threatening or menacing character to the end. Confrontations of this sort play an important part in Nielsen's orchestral music, cf. the role of the snare drum in the Fifth Symphony and that of the trombone in the Flute Concerto and Sixth Symphony. They are also frequently found in recent American music, notably that of Elliott Carter.

More . . .

Gerald Abraham's article on Robert Schumann in The New Grove Dictionary of Music and Musicians is very fine. Hans Gal's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) is one of the best volumes in that fine series. *Robert Schumann: The Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. An absorbing recent book is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had



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hitherto. The Overture to *Hermann und Dorothea* remains the stepchild of Schumann's orchestral work; no recording is currently available.

Lou Harrison's own *Music Primer: Various Items about Music to 1970* (C.F. Peters) is a good place to start reading about him, since it emphasizes the composer's own ideas. Peter Garland's article "Lou Harrison: A Quick Glance Across the Years" in *Americas: Essays on American Music and Culture, 1973-1980*, published by Soundings Press of Santa Fe, New Mexico, is another. Garland has just edited *A Lou Harrison Reader* (also Soundings Press), containing interviews, scores, commentary, and correspondence. The Piano Concerto has not yet been recorded, but quite a number of Harrison's works are available, of which the following recommendations are only a selection. Listeners interested in hearing more of Lou Harrison should look for a recent New Albion recording on CD and cassette containing *La Koro Sutro* ("The Heart Sutra" for 100-voice chorus, American gamelan, harp, and organ), the Suite for Violin and American gamelan, and the Varied Trio for violin, piano, and percussion. A Harrison anthology from CRI (available only on cassette) contains the String Quartet Set (performed by the Kronos Quartet), Suite for Percussion, and Three Pieces for Gamelan with Soloists. A single Desto recording (LP only) offers a selection of smaller pieces: *Pacifika Rondo*, Four Pieces for Harp, Two Pieces for Psaltery, and Music for Violin with Various Instruments. One of his largest works, the Symphony on G [sic], is available on CRI (LP only) in a performance by the Royal Philharmonic Orchestra under the direction of Gerhard Samuel.

The best study of Nielsen's symphonic work is still Robert Simpson's *Carl Nielsen, Symphonist, 1865-1931* (originally published in 1952, now available in a 1979 revision from Taplinger). Hugh Ottaway's contribution on Nielsen to Simpson's symposium *The Symphony* (Penguin paperback) is also worth looking at. The composer himself wrote a biographical account of his early years. An English translation of his essay on "Words, Music, and Programme Music" is to be found in the short collection *Living Music* published by the Danish music publisher Wilhelm Hansen Musik-Forlag. For a time the Nielsen symphonies were hard to find individually, but the compact disc is evidently giving them a new lease on life with some fine new recordings. Worth looking out for, though, if you want LP versions of all six, is the bargain-priced Seraphim set, two boxes of three discs, one with Symphonies 1-3 (plus the *Bohemian-Danish Folk Melody* and the *Helios* Overture, Opus 17), the other with Symphonies 4-6 (plus *Pan and Syrinx*, Opus 49), with Herbert Blomstedt conducting the Danish Radio Symphony Orchestra. Blomstedt has also just produced a fine new account of the Fourth and Fifth symphonies with his current orchestra, the San Francisco Symphony (London, compact disc). Other versions of *The Inextinguishable* worth hearing are those of Paavo Berglund with the Royal Danish Orchestra (RCA compact disc, coupled with Symphony No. 1), Esa-Pekka Salonen with the Swedish Radio Symphony Orchestra (CBS, coupled with the *Helios* Overture), and Herbert von Karajan with the Berlin Philharmonic (DG).

—S.L.

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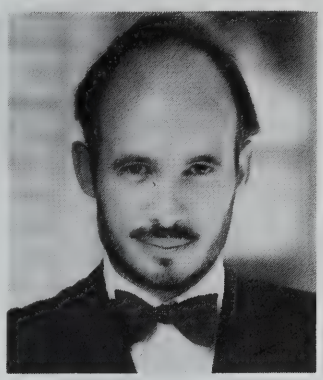
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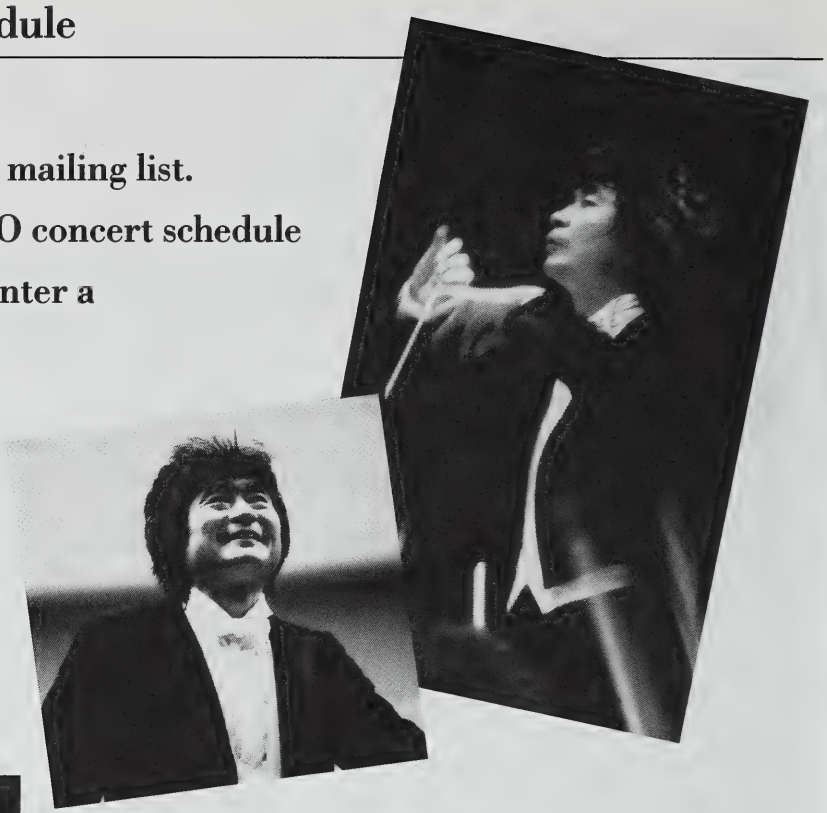
An internationally renowned conductor with guest engagements throughout the world, Dennis Russell Davies holds three music directorships: now entering his second year as general music director of the City of Bonn in West Germany, he is also principal conductor of the American Composers Orchestra, which he co-founded, and music director of the Cabrillo Music Festival. Acknowledged, too, as an innovative programmer, Mr. Davies conducts opera and symphonic music on both sides of the Atlantic. During the 1988-89 season, in addition to his Carnegie Hall appearances with the American Composers Orchestra, Mr. Davies is guest conductor with the Boston Symphony Orchestra, the New World Symphony, and the Brooklyn Academy of Music's "Next Wave Festival" with the Brooklyn Philharmonic. In Europe he conducts the Halle Orchestra, the Bavarian Radio Orchestra, and the Orchestre National de France. As pianist, Mr. Davies will tour the United States with the Stuttgart Wind Ensemble.

Mr. Davies was general music director of the Stuttgart Opera from 1980 to 1987; from 1972 to 1980 he was music director of the St. Paul Chamber Orchestra, which he led to international recognition through tours and recordings. From 1985 to 1988 he was principal conductor/classical music program director of the Saratoga Performing Arts Center, summer home of the Philadelphia Orchestra. Mr. Davies' operatic engagements in the United States have included Chicago Lyric Opera, Houston Grand Opera, and Santa Fe Opera. In Europe, he has conducted the Netherlands Opera, Paris Opera, Hamburg Opera, and at Bayreuth, the second American ever invited to conduct there.

Dennis Russell Davies was born in 1944 in Toledo, Ohio, where he studied piano with Berenice B. McNab; later, at the Juilliard School, he studied piano with Lonny Epstein and Sascha Gorodnitski and conducting with Jean Morel and Jorge Mester. Davies first attracted public attention in 1968 as co-founder, with Luciano Berio, of the Juilliard Ensemble. Since then, he has championed the music of such successful composers as William Bolcom, Philip Glass, Hans Werner Henze, Heinz Winbeck, and Arvo Pärt; with the American Composers Orchestra, he has forged new avenues for contemporary American composers. Throughout his career, he has worked with such multi-media performance artists as Laurie Anderson and jazz pianist Keith Jarrett, as well as composers ranging from Duke Ellington to Elliott Carter. Mr. Davies' many recordings include Copland's *Appalachian Spring* with the St. Paul Chamber Orchestra and a recent CBS Masterworks release of Philip Glass's *Akhnaten*. Mr. Davies, who made his first Boston Symphony appearances in February 1981 and returned here in November/December 1986, was recently honored with Columbia University's 1987 Ditson Conductor's Award.

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Ursula Oppens



Pianist Ursula Oppens is equally acclaimed for her interpretation of classical, romantic, and contemporary repertoire. During the 1988-89 season, Ms. Oppens appears with the Boston Symphony, the Houston Symphony, the Cincinnati Symphony, and the St. Paul Chamber Orchestra, gives recitals in Toronto, Seattle, Chicago, and at various universities, and participates in a nationwide celebration honoring Elliott Carter's eightieth birthday. At Carnegie Hall, with the American Composers Orchestra under Dennis Russell Davies, she performs Carter's Piano Concerto, which she recorded in 1986 for New World in a live performance with the Cincinnati Symphony under Michael Gielen. In New York and Houston she performs Carter's *Night Fantasies*, a solo piano work of which she was a co-commissioner, and which she premiered in 1980 at the Bath Festival; in 1981 she gave the American premiere in Chicago. Recent seasons have included an appearance at Alice Tully Hall on the Beethoven Society Series, performances of the First and Fifth Beethoven concertos with the St. Louis Symphony, and engagements with the New York Philharmonic, the Boston Symphony, the St. Louis Symphony, the Saint Paul Chamber Orchestra, and the symphony orchestras of Indianapolis, San Francisco, Baltimore, Atlanta, Milwaukee, Seattle, and Annapolis. European engagements have included a solo recital at London's Queen Elizabeth Hall, a London Proms concert, performances with orchestras in Glasgow and Edinburgh, and recitals in Scotland, France, and Germany. She has also appeared in Mexico, Central America, Italy, Hungary, and Japan. Festival engagements have taken her to Tanglewood, Santa Fe, Aspen, Ojai, Dartmouth, Bonn, Stresa, Edinburgh, and Bath. Ms. Oppens has premiered works by John Adams, Frederic Rzewski, Charles Wuorinen, Pierre Boulez, Elliot Carter, Anthony Davis, György Ligeti, Donald Martino, and Anthony Braxton. In 1971 she co-founded the contemporary music ensemble Speculum Musicae.

A native New Yorker, and the daughter of musical parents, Ursula Oppens studied economics and English literature at Radcliffe College before deciding to pursue a career in music. Besides studying piano with her mother, Edith Oppens, Ursula Oppens took her master's degree at the Juilliard School, studying piano with Rosina Lhevinne, Leonard Shure, and Guido Agosti, and chamber music with Felix Galimir. Ms. Oppens made her New York debut at Carnegie Recital Hall in 1969 under the auspices of Young Concert Artists. Her awards have included first prize in the 1969 Busoni International Piano Competition, the 1976 Avery Fisher prize, the 1970 Diploma d'honore of the Accademia Chigiana, and the 1979 Record World Award for her recording of Frederic Rzewski's *The People United Will Never Be Defeated*. In addition to the New World release of Elliott Carter's Piano Concerto, Ms. Oppens can also be heard on an award-winning Nonesuch recording of works for two pianos with the late Paul Jacobs, and an Angel recording of John Adams' *Grand Pianola Music*. She has also recorded for Arista, CBS Masterworks, CP2, CRI, Vanguard, and Watt Works. Ms. Oppens made her Boston Symphony debut in Luciano Berio's Concerto for Two Pianos in April 1982 and appeared with the orchestra most recently in February 1984, as piano soloist in Elliott Carter's Double Concerto for Harpsichord and Piano.

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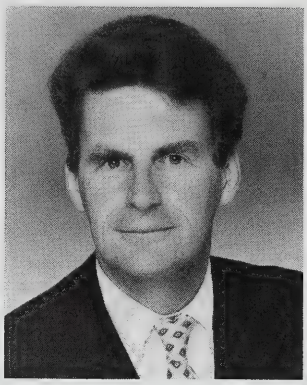
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Next Program . . .

Thursday, October 27, at 8
Friday, October 28, at 2
Saturday, October 29, at 8
Tuesday, November 1, at 8

PASCAL VERROT conducting

BIZET — Symphony in C
- Allegro vivo
- Adagio
- Allegro vivace
- Allegro vivace

HARBISON — Piano Concerto
- Moderato cantabile
- Alla marcia—Alla canzona—Alla danza

RUSSELL SHERMAN

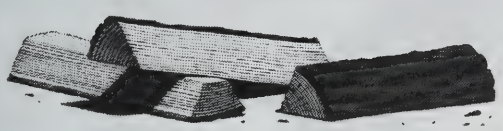
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LISZT — Piano Concerto No. 1 in E-flat
- Allegro maestoso—Quasi adagio—
- Allegretto vivace—
- Allegro marziale animato. Presto

Mr. SHERMAN

ROUSSEL — *Bacchus et Ariane*, Suite No. 2, Opus 43
- Ariadne's awakening
- Ariadne and Bacchus
- Bacchus' dance
- The kiss
- Bacchus' cortege
- Ariadne's dance
- Ariadne and Bacchus
- Bacchanale and the coronation of Ariadne

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Coming Concerts . . .

Thursday 'A'—October 27, 8-10:05
Friday 'B'—October 28, 2-4:05
Saturday 'B'—October 29, 8-10:05
Tuesday 'B'—November 1, 8-10:05

PASCAL VERROT conducting
RUSSELL SHERMAN, piano

BIZET	Symphony in C
HARBISON	Piano Concerto
LISZT	Piano Concerto No. 1
ROUSSEL	*Bacchus et Ariane*, Suite No. 2

Thursday 'C'—November 10, 8-9:55
Friday 'A'—November 11, 2-3:55

LEON FLEISHER conducting

COPLAND	Orchestral Variations
MOZART	Symphony No. 34
RACHMANINOFF	Symphony No. 2

Saturday, November 12, at 7:30
Special Non-subscription
Open Rehearsal; tickets $10, available at the Symphony Hall box office, or from "Symphony-Charge" at (617) 266-1200.
Tuesday 'C'—November 15, 8-9:55
Friday 'B'—November 18, 2-3:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano (Elektra)
NADINE SECUNDE, soprano (Chrysothemis)
CHRISTA LUDWIG, mezzo-soprano (Klytemnestra)
RAGNAR ULFUNG, tenor (Aegisth)
JORMA HYNNINEN, baritone (Orest)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS	*Elektra*

Thursday 'D'—November 17, 8-9:55
Saturday 'A'—November 19, 8-9:55

SEIJI OZAWA conducting
FRANK PETER ZIMMERMANN, violin

ROSSINI	Overture to *Semiramide*
GLAZUNOV	Violin Concerto
TCHAIKOVSKY	Symphony No. 6, *Pathétique*

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IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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One Hundred and Eighth Season, 1988-89

SUPPER CONCERT I

Thursday, October 20, at 6
Saturday, October 22, at 6
Tuesday, October 25, at 6

FENWICK SMITH, flute
WAYNE RAPIER, oboe
THOMAS MARTIN, clarinet
ROLAND SMALL, bassoon
JONATHAN MENKIS, horn
ROBERT BARNES, viola
DAVID DEVEAU, piano

NIELSEN — Woodwind Quintet in A, Opus 43
Allegro ben moderato
Menuet
Praeludium (Adagio)—Tema con variazioni

SCHUMANN — *Märchenerzählungen*, Opus 132, for clarinet, viola, and piano
Lebhaft, nicht zu schnell
[Lively, not too fast]
Lebhaft und sehr markirt
[Lively and very strongly marked]
Ruhiges Tempo, mit zarten Ausdruck
[Calm tempo, with tender expression]
Lebhaft, sehr markirt
[Lively, very strongly marked]

Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Carl Nielsen
Woodwind Quintet in A, Opus 43

Nielsen knew and loved the woodwinds. This can be seen in the varied and highly personal parts that he composed for them in his symphonies, in the fact that he wrote full concertos for the flute and for the clarinet, and especially in his wind quintet, one of the finest pieces ever composed in that medium, a chamber work in which each of the five participants reveals its unique musical personality and an attractive sense of humor while still remaining part of a musical team.

The Quintet was composed in 1922, the same year as the Fifth Symphony, but its expressive qualities are in a quite different world from that dramatic and monumental score. The Quintet is essentially an amiable serenade, designed largely for pleasure—both in listening and in playing. For the original performers, at least, Nielsen also managed a charming series of character portraits, since he knew each of the players well, and captured in his music the nervously sensitive flutist, the charmingly ingratiating oboist, the irrascible clarinetist, the bluff, unimaginative horn player, and the easygoing bassoonist.

Opening with a bassoon solo, the first movement is a crisp depiction of the Danish countryside. It is followed by a pastiche in imitation of the classical minuet (the sort of re-creation of an older musical style that Nielsen had accomplished with such flair in his comic opera *Maskarade*). The finale opens with a stark dramatic Prelude (in which the oboist switches to an English horn with surprising effects on his normally genial personality); this yields to a sunny hymn tune of Nielsen's own composing, which serves as the basis for a series of eleven variations in which the five instruments, singly, duetting, and altogether, present every conceivable mood from comic to dramatic, closing the work in a tranquil repetition of the hymn tune.

Robert Schumann
Märchenerzählungen, Opus 132, for clarinet, viola, and piano

The fact that Schumann's last years were clouded by declining health and finally insanity has rather drawn attention away from his later works—or, at any rate, attracted only the kind of backhanded compliments ("a remarkable work considering Schumann's condition") that are worse than nothing. Our tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity consisted largely of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On September 30 the Schumanns were visited by the violinist Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schumann, who expressed his enthusiasm in an article, *Neue Bahnen* ("New Paths"), for the *Neue Zeitschrift für Musik*. The article was written during the four days between October 9 and 13; on the first two of those days, Schumann also began and completed his *Märchenerzählungen*, Opus 132. The title ("Fairy Tales") tells us

that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood. If Schumann had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details.

—Notes by Steven Ledbetter

A native of Medford, Massachusetts, flutist **Fenwick Smith** graduated from the Eastman School of Music, where he studied with Joseph Mariano. A member of the Boston Symphony Orchestra since 1978, Mr. Smith spent three years in West Berlin, where he studied with James Galway and was a member of the Berlin Symphony Orchestra. Since 1975 he has been a member of the twentieth-century music ensemble Musica Viva; he is also a member of the Boston Chamber Music Society and the Mélisande Trio, in addition to giving frequent solo recitals. Mr. Smith teaches at the New England Conservatory of Music and the Tanglewood Music Center. He worked as a flute maker for Verne Q. Powell, Inc., for twelve years, building more than one hundred instruments, and plays a Powell flute that he built himself. His most recent solo recording is a compact disc release from Northeastern Records of music by Aaron Copland and Arthur Foote with members of the Boston Chamber Music Society.

A native of Tyler, Texas, oboist **Wayne Rapier** graduated from the Eastman School of Music and studied privately in Philadelphia with Marcel Tabuteau. He became principal oboist of the Indianapolis Symphony when he was nineteen years old and was later first oboist of the orchestras of Baltimore, Kansas City, and Philadelphia's Robin Hood Dell. He has been professor of oboe at the Oberlin Conservatory and at Indiana University. Before joining the Boston Symphony Orchestra in 1970 he was associate first oboist of the Philadelphia Orchestra. Mr. Rapier has toured Europe with the Philadelphia Woodwind Quintet, the Philadelphia String Quartet, and the Oberlin Baroque Ensemble.

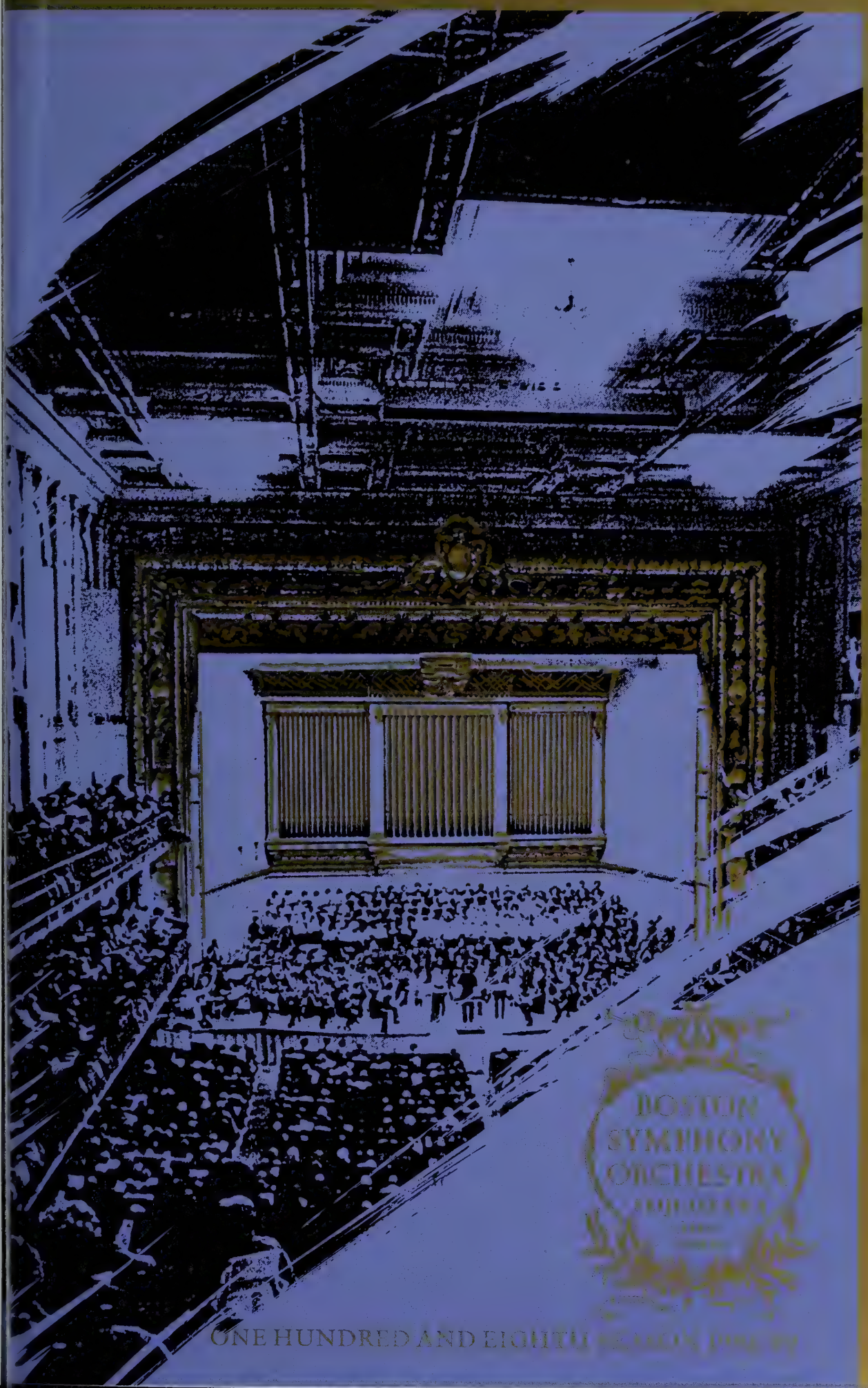
Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He also took master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician, and has been heard on "Morning Pro Musica" on WGBH radio; he has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals in Marlboro, Vermont, under Rudolf Serkin's direction, from 1956 to 1962.

Originally from West Orange, New Jersey, and now living in Brookline, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music and the Boston Conservatory. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

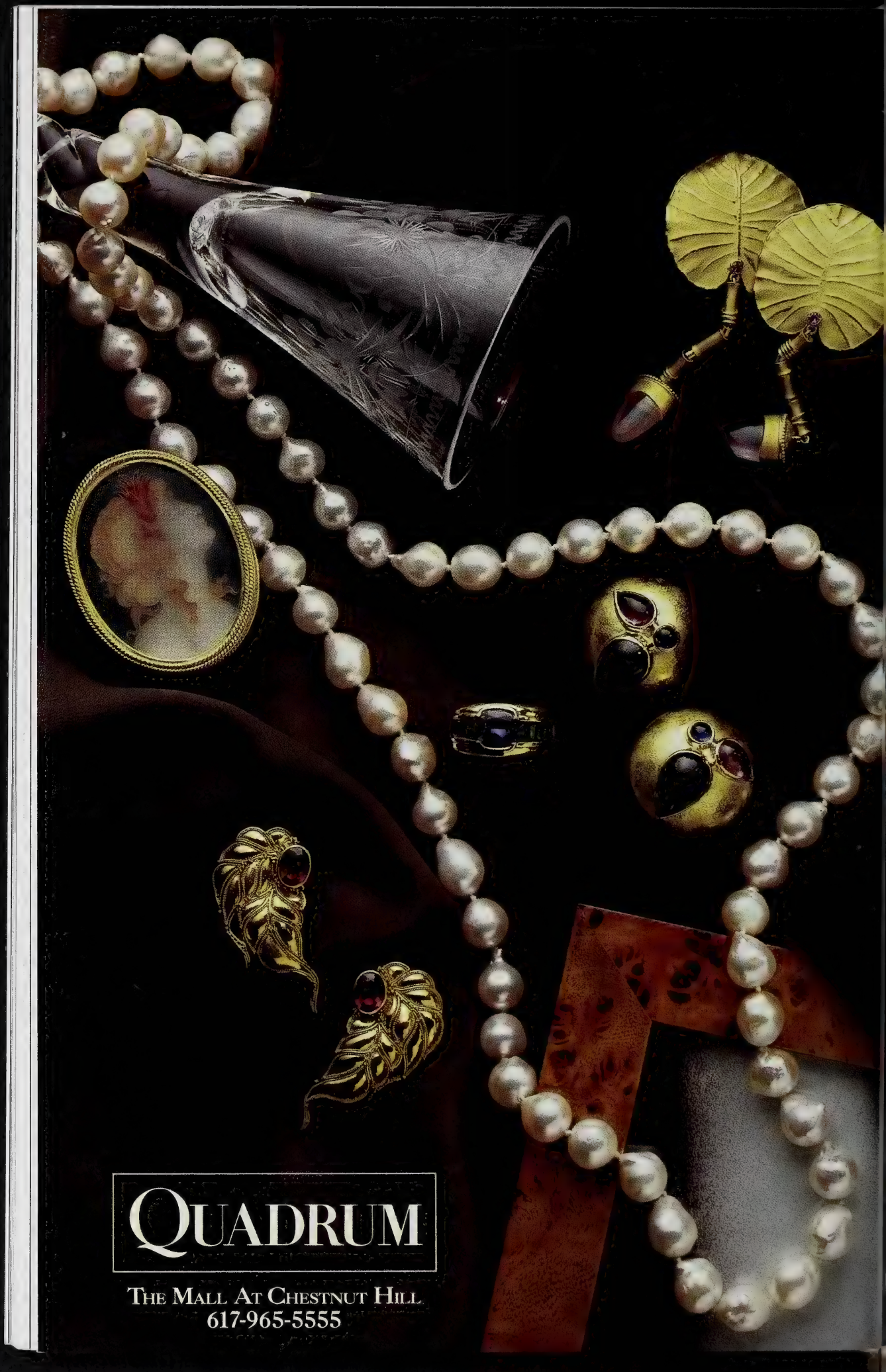
Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage, and he has performed numerous times on WGBH radio. In 1984 he joined with BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello, to form the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

A first-prize winner in a number of prestigious piano competitions, **David Deveau** was chosen from more than 200 young performers in 1982 to receive the first Solo Recitalist Grant from the National Endowment for the Arts, which sponsored him in his debut recital at Alice Tully Hall in September that year. In addition to his many appearances in solo recital and with major orchestras, Mr. Deveau is an active chamber musician. He is founder and director of the Beacon Chamber Soloists, a Boston-based piano quartet, and he collaborates frequently with the Muir Quartet. Recent festival appearances have included chamber concerts at Tanglewood and the Seattle Festival, among others. Born in Concord, Massachusetts, Mr. Deveau studied at the New England Conservatory of Music, at the Juilliard School of Music, and in France, at the Academie Internationale de Musique: Maurice Ravel. Mr. Deveau has served on the faculty of the New England Conservatory Preparatory School and is currently on the music faculty of the Massachusetts Institute of Technology. From 1983 to 1988 he was artistic director of the New School of Music in Cambridge.



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BSO

Don't Miss "Elektra" in BSO Performances to be Recorded Live by Philips

Although very few tickets remain for the Boston Symphony Orchestra's subscription performances of Strauss's *Elektra* on November 15 and 18, tickets at $10 are available at the box office, or through "SymphonyCharge" at (617) 266-1200, for a special non-subscription Open Rehearsal to take place on Saturday evening, November 12, at 7:30. Following last year's critically acclaimed performances, Hildegard Behrens, Nadine Secunde, and Christa Ludwig reprise their leading roles as Elektra, Chrysothemis, and Klytemnestra; Seiji Ozawa conducts. Philips Records will tape the Open Rehearsal, as well as the performances that follow, to produce a Boston Symphony Orchestra recording drawn from these live performances of Strauss's opera.

The Symphony Shop

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, is ready for a sparkling season with a wonderful array of merchandise, including new t-shirts, sweatshirts, and aprons embossed with the BSO colophon and Seiji Ozawa's signature in gold foil. With a unique selection of books, calendars, clothing, toys, neckties, glasses, umbrellas, tote bags, and recordings, the shop is sure to have the perfect item for your personal or corporate gift-giving. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. The shop's volunteer staff wishes to remind BSO patrons to make their holiday purchases early this year, because the BSO will be on tour from December 1 through 14. The shop, however, will be open for all Christmas Pops performances and all non-BSO events at Symphony Hall; phone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

Charles Munch Remembered

Sunday, November 6, marks the twentieth anniversary of the death of Charles Munch, music director of the Boston Symphony Orchestra from 1949 to 1962. During his tenure Mr. Munch established a "*jumelage*" (literally "twinning") between Boston and his native city of Strasbourg in France, and the sister cities have planned events commemorating the anniversary. Radio station AXE 104 in Strasbourg will devote a day of programming to recordings by Charles Munch and the BSO. Here in Boston, from 10 a.m. to 2:30 p.m. on November 6, WCRB-102.5-FM will feature recorded performances of Munch conducting the orchestra . Highlights include the Walton Cello Concerto with Gregor Piatigorsky, Franck's *Le Chasseur maudit*, and the Berlioz *Requiem* with tenor Léopold Simoneau and the New England Conservatory Chorus.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Charles S. Dana Chair

The Charles S. Dana Chair was established through a bequest from Mr. Dana's daughter, Martha Dana Mercer, who died in 1960, to endow the principal viola chair occupied by Burton Fine. Mr. Dana, a prominent Boston industrialist, was an enthusiastic lifelong supporter of the Symphony. Martha Dana Mercer, a member of one of New England's oldest and most distinguished families, married William Mercer, Jr., and moved with him to his family home in Doylestown, Pennsylvania. The Mercers were world travelers with a great love for the arts, and they were active in social activities in Philadelphia, New York, and Boston. Mrs. Mercer was well-known for her generosity and interest in aiding hospitals, libraries, and many other charitable organizations. She wanted to bequeath a legacy to her

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
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beloved city of Boston, and The Mercer Trust, established at the time of her death, has provided significant, ongoing support to the Boston Symphony Orchestra as well as to other Boston cultural institutions.

BSO Members in Concert

BSO member Valeria Vilker Kuchment is the featured violinist in performances of Bach's Brandenburg Concertos 2 and 4 and in the Boston premiere of Soviet composer Alfred Schnittke's *MOZ-ART a la HAYDN* with the SinfoNova Chamber Orchestra on Saturday, October 29, at 8 p.m. at Jordan Hall. The program also includes music of Arvo Pärt and Mozart. Single tickets are $25 and $19. For further information, call 938-6828.

BSO assistant principal flutist Leone Buyse, clarinetist Michael Webster, and pianist Beveridge Webster perform music of Brahms, Chopin, Saint-Saëns, Poulenc, and others on Friday, November 4, at 8:30 p.m. at the Boston University School of Music, 855 Commonwealth Avenue; admission is free. They will repeat the program on Saturday, November 5, at 8 p.m. at the Kalliroscope Gallery on Main Street in Groton as a benefit for Indian Hill Arts, Inc. Tickets are $12.50; for further information on this benefit performance, call (508) 486-9524.

BSO trumpet player Timothy Morrison is the featured soloist in the Arutunian Trumpet Concerto with Max Hobart and the North Shore Philharmonic on Sunday, November 6, at 7:30 p.m. at Salem High School Auditorium. The program also includes music of Khatchaturian and Mussorgsky, and Tchaikovsky's Fifth Symphony.

The contemporary music ensemble Collage, founded by BSO percussionist Frank Epstein, opens its sixteenth season on Monday, November 7, at 8 p.m. at the Longy School of Music in Cambridge, with music of Scott Lindroth, John Cage, Irwin Bazelon, Earl Kim, and James Willey. The program, entitled "Cross Currents," will be conducted by Christopher Kendall. Tickets are $10 ($5 students and seniors). For further information, call 437-0231.

BSO associate concertmaster Tamara Smirnova-Šajfar performs the Beethoven Violin Concerto with the Pro Arte Chamber Orchestra on Wednesday, November 9, at 8 p.m. at Sanders Theater in Cambridge, on a program also including music of Beethoven, Mozart, and Stravinsky, conducted by David Gilbert. Tickets are $18, $14, $10, and $6. For further information, call 661-7067.

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 21 are works from the Zoe Gallery of Boston. Other organizations to be represented during the coming months are the DeCordova School (November 21-December 19), the Water Street Cooperative Gallery (December 19-January 16), and the Robert Klein Gallery (January 16-February 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of $25 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
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Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

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*Valeria Vilker Kuchment

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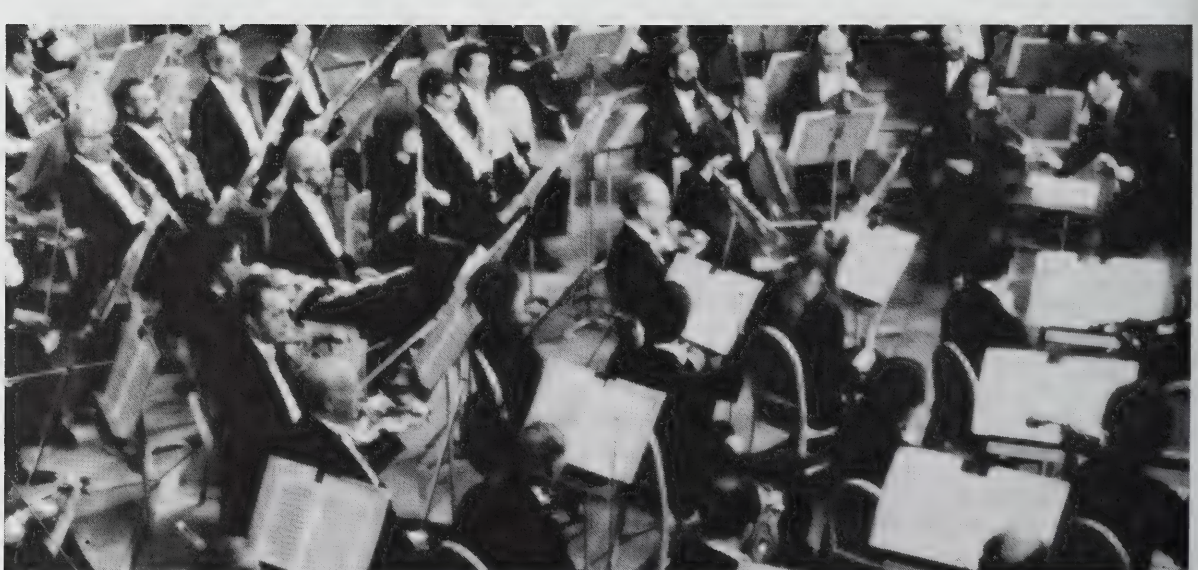
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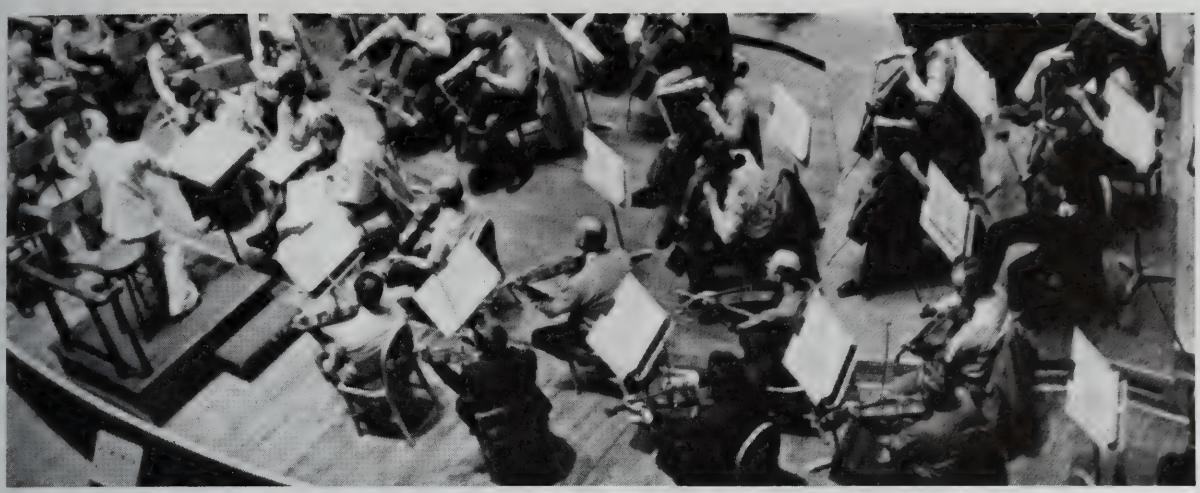
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Marc Jeanneret
Betty Benthin
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‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
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John Salkowski
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*James Orleans
*Todd Seeber
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Doriot Anthony Dwyer
Walter Piston chair
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Lois Schaefer
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E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Edward A. Taft chair
Roland Small
Matthew Ruggiero

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Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roger Louis Voisin chair
Peter Chapman
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Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
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Everett Firth
Sylvia Shippen Wells chair

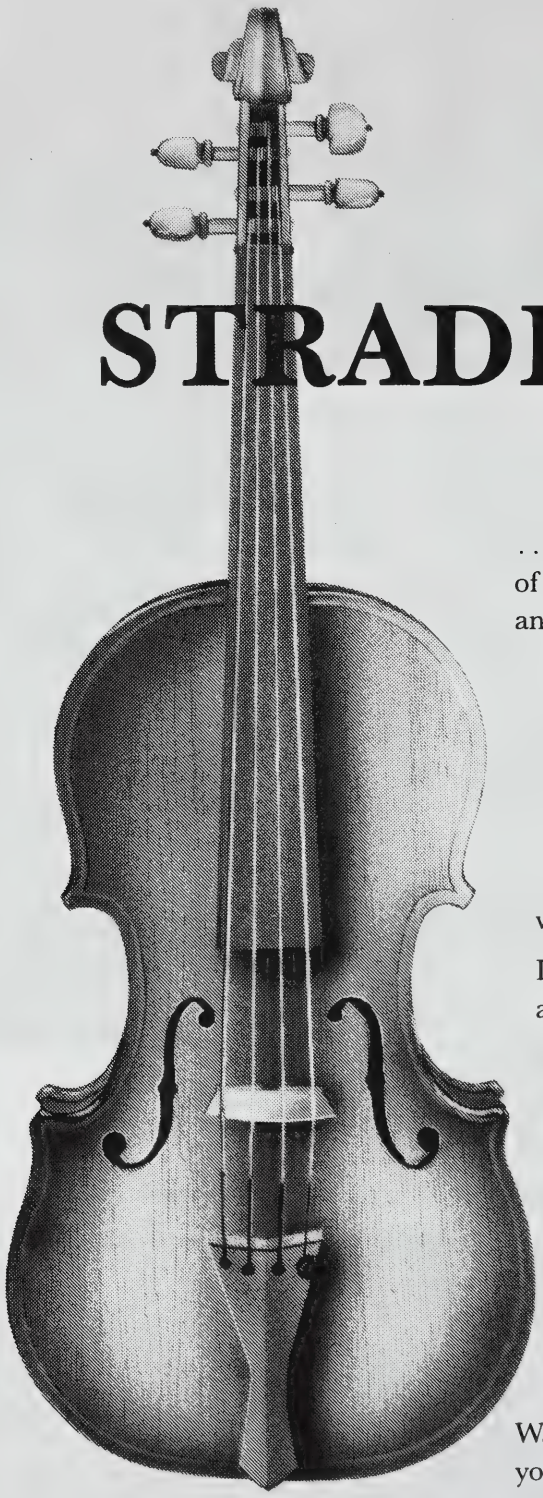
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Frank Epstein

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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Leone Buyse



Leone Buyse joined the Boston Symphony Orchestra in 1983 as assistant principal flute of the BSO and principal flute of the Boston Pops Orchestra. Assistant principal flutist of the San Francisco Symphony from 1978 to 1983, Ms. Buyse also played flute and piccolo with the Rochester Philharmonic, from 1971 to 1978. A native of Ithaca, New York, Ms. Buyse began studying the flute seriously when she was twelve, with David Berman of the Ithaca College faculty. She graduated with distinction from the Eastman School of Music, where she was a student of Joseph Mariano, and continued her education on a Fulbright grant, studying in France and Switzerland with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. The only American prizewinner in the 1969 Geneva International Flute Competition, she has appeared as soloist with the Orchestre de la Suisse Romande, the Boston Pops Orchestra, the San Francisco Symphony, the Rochester Philharmonic, and the New Hampshire Music Festival, of which she was principal flutist from 1971 to 1981. She also appears regularly with Boston Musica Viva, Chamber Music West (a festival sponsored by the San Francisco Conservatory), and at annual conventions of the National Flute Association. Ms. Buyse teaches at the New England Conservatory, Boston University, at the Boston University Tanglewood Institute, and at the Tanglewood Music Center. In 1985 she served as visiting associate professor of flute at the Eastman School. As winner of the 1970 Mu Phi Epsilon International Competition, she presented recitals and master classes at thirty-five universities and conservatories throughout the United States. A member of Pi Kappa Lambda honorary, Ms. Buyse holds a master's degree from Emporia State University in Kansas. Also an accomplished pianist, she served for two summers as accompanist in Jean-Pierre Rampal's master classes in Nice, France. She has been a member of the Board of Directors of the National Flute Association and served as program chairman for that organization's 1987 convention in St. Louis, an event attended by more than 2,200 flutists.

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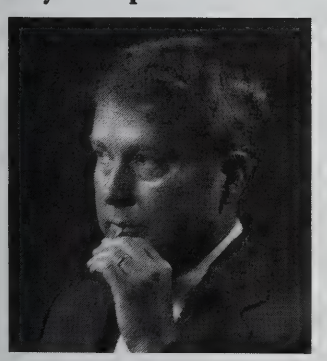
Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Felix Galimir, and Alexander Schneider. His teachers also included his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the Boston Symphony Orchestra, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic. He has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members of the Philadelphia Orchestra and the Curtis Institute of Music, and he was principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season. Mr. Ludwig currently teaches privately in the Boston and Cambridge area, and he is on the faculty of the Boston University Tanglewood Institute. In May 1986 he appeared with his brother, violinist Michael Ludwig, as soloist in Mozart's Sinfonia concertante for violin and viola with the Boston Pops Orchestra. Mr. Ludwig is founder and artistic director of the Richmond Performance Series, now in its third season.

Patricia McCarty



A prizewinner in the Geneva International Competition at the age of eighteen, violist Patricia McCarty has performed throughout the United States and in Europe. She has been soloist with the Houston Symphony, the Boston Pops Orchestra, and the Orchestre de la Suisse Romande, among many other orchestras, and her recital appearances have included Boston, Detroit, Geneva, and a highly acclaimed 1986 London debut at Wigmore Hall. Her recording of works by Rebecca Clarke for Northeastern Records was named a "1987 Critics' Choice" by *Gramophone* magazine. As a chamber musician, Ms. McCarty has performed at the Marlboro and Tanglewood festivals, she has toured with Music From Marlboro, the Lenox Quartet, and the Boston Symphony Chamber Players, and she has recorded for Nonesuch and Northeastern. In 1989 she will appear in concert with famed contralto Maureen Forrester at Mechanics Hall in Worcester. Selected in 1988 to present concert residencies under the auspices of New York-based Affiliate Artists, Inc., Ms. McCarty has also recently been awarded a Solo Recitalist Grant from the National Foundation for the Arts, to perform series of recitals throughout the United States during the 1989-90 season. Ms. McCarty joined the Boston Symphony Orchestra as assistant principal viola in 1979.

Wayne Rapier



A native of Tyler, Texas, oboist Wayne Rapier graduated from the Eastman School of Music and studied privately in Philadelphia with Marcel Tabuteau. He became principal oboist of the Indianapolis Symphony when he was nineteen years old and was later first oboist of the orchestras of Baltimore, Kansas City, and Philadelphia's Robin Hood Dell. He has been professor of oboe at the Oberlin Conservatory and at Indiana University. Before joining the Boston Symphony Orchestra in 1970 he was associate first oboist of the Philadelphia Orchestra. Mr. Rapier has toured Europe with the Philadelphia Woodwind Quintet, the Philadelphia String Quartet, and the Oberlin Baroque Ensemble.





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- Adagio
- Allegro vivace
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- Moderato cantabile
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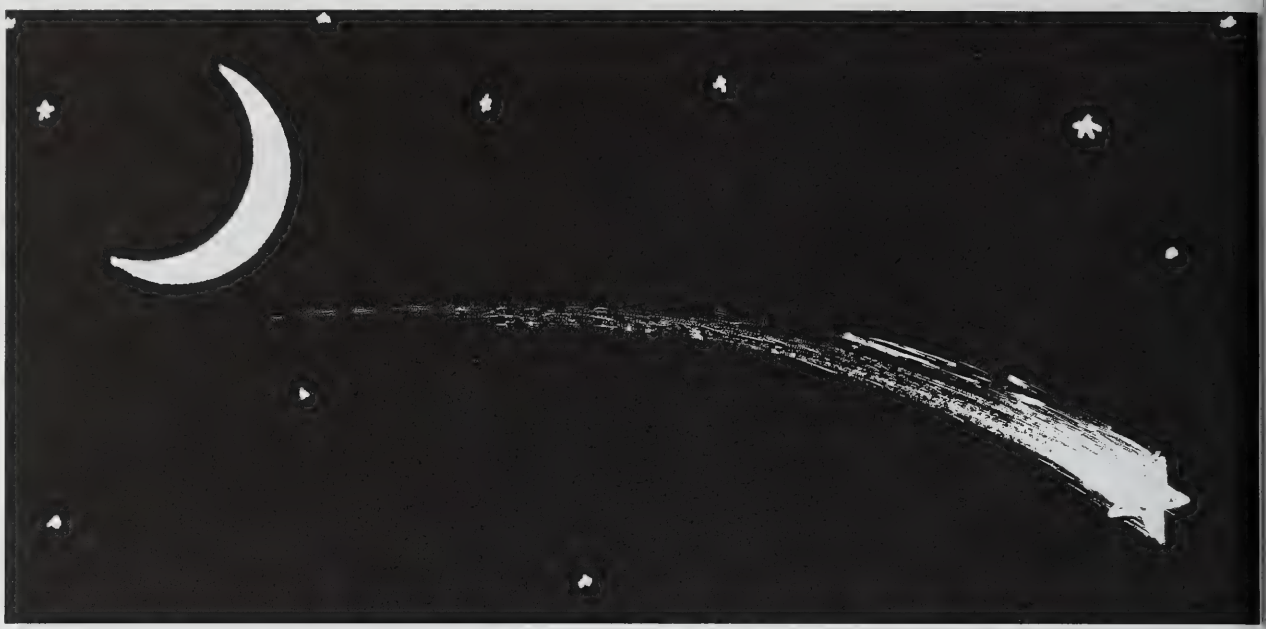
Georges Bizet
Symphony in C



Georges Alexandre César Léopold Bizet was born in Paris on October 25, 1838, and died in Bougival, near Paris, on June 3, 1875. He began the Symphony in C on October 29, 1855, and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on February 26, 1935. Charles Munch introduced the symphony to Boston Symphony audiences on January 6 and 7, 1950. Later BSO performances were given by Thomas Schippers, Seiji Ozawa, Georges Prêtre, Sir Colin Davis, who gave the most recent subscription performances in March 1982, and Neeme Järvi, who led the most recent Tanglewood performance in August 1986. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). During that time he wrote a number of piano works, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required



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in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet's work that he seems clearly to have chosen his quondam teacher's work as a technical model for learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect the classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in this symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

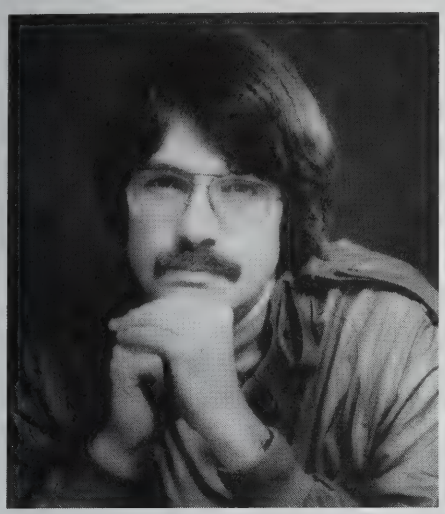
—Steven Ledbetter



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John Harbison
Piano Concerto



John Harbison was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts. Harbison composed his Piano Concerto in Token Creek, Wisconsin, completing a short score in February 1978 and the full score in February 1980, shortly before beginning the Symphony No. 1, which was commissioned by the Boston Symphony Orchestra for its centennial. The present performances are the first by the BSO of Harbison's Piano Concerto, which received its first performance in May 1980 by the American Composers Orchestra under the direction of Gunther Schuller in New York; Robert Miller, the dedicatee, was the soloist. "Hovering behind the dedication," noted the composer, "is the fine spirit of my first composition teacher, Mathilde McKinney, who taught both Miller and me piano, and introduced us in 1954." In addition to the solo part, the score calls for two each of flutes (second doubling piccolo), oboes, clarinets (second doubling bass clarinet), bassoons, horns, trumpets, and trombones, one tuba, harp, timpani, bells, gong, bass drum, tenor drum, snare drum, low and high cymbals, and strings.

In the last few years, John Harbison has emerged as one of the most significant composers of his generation, with major awards (including the 1986 Pulitzer Prize) and positions as composer-in-residence with major orchestras; he is more and more in demand for new works, and his older works are being recorded and performed. None of this will come as a surprise to Bostonians, who have been able to follow Harbison's career for years as one of the leading figures in our musical life. He came to Boston as a Harvard undergraduate in 1956, and though he has left the city for periods since then, he has been firmly connected with other musicians here almost since his arrival.

John Harbison grew up in a musical family. His father, a professor of history at Princeton, was also formally trained in composition and wrote music in both serious and pop styles. Already as a child John absorbed a wide repertory of musical styles, and he began improvising at the piano before he could even read music. Once he had expressed his evident interest in music, he began formal study of the violin with Peter Marsh and piano with Mathilde McKinney. During those years he composed actively and pursued jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano. It now amuses him that his teacher at Harvard, Walter Piston, suggested that he give up his ambition to be a composer, since he would clearly never amount to anything.

Rather than abandoning his ambitions, Harbison broadened his base of activity at Harvard, playing more jazz and gaining experience as a conductor with the Bach Society, a performing organization the directorship of which is limited to undergraduates. He spent the summer of 1959 as a Fellow in the composition program at the Tanglewood Music Center (and returned twenty-five years later as composer-in-residence). At his graduation from Harvard, in 1960, he received an award that allowed him to spend a year in Berlin, studying with Boris Blacher at the Hochschule für Musik. The following summer he continued his conducting studies with Dean Dixon in Salzburg, where he took first prize in conducting.

During his Harvard years, Harbison had heard a BSO performance of the Third

Symphony of Roger Sessions, commissioned for the orchestra's seventy-fifth anniversary. The music fascinated him and convinced him that he wanted to study with Sessions. Thus, when he returned from Europe, he began graduate work in composition at Princeton University, where his teachers, in addition to Sessions, included Milton Babbitt and Earl Kim. He became so knowledgeable about Sessions's music that he eventually contributed the thoughtful article on the composer to The New Grove Dictionary of American Music. At Princeton he played the viola in the university orchestra, of which he was also the assistant conductor. It was in that ensemble that he met violinist Rose Mary Pederson, whom he married in the summer of 1963, after earning his M.F.A. in composition.

The fall of 1963 marked the first of John Harbison's returns to Boston. He began a five-year position at Harvard and also began making a place for himself in the wider musical activities of the city, including stints conducting the Contemporary Music Ensemble at Brandeis. He left Boston in 1968 for a year at Reed College, but in 1969 he returned to take up the position that he still holds at MIT.

Harbison's Boston years have been filled with conducting as well as composing. This was especially true when he built the Cantata Singers to a position of considerable repute in the city's concert life with adventurous programming of Baroque

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music (especially of Bach and Schütz) and of new music. (It was thus especially appropriate that he should have won the Pulitzer Prize for *The Flight into Egypt*, a composition inspired by Schütz and commissioned by the Cantata Singers.) He has been closely associated with the musical activities at Emmanuel Church as well. It was for the Emmanuel Choir that he wrote his Blake settings, *Five Songs of Experience*; the same ensemble performed and later recorded, under the composer's direction, his cantata *The Flower-Fed Buffaloes*. The Violin Concerto, composed for his wife, received its world premiere there, and Russell Sherman gave the Boston premiere of the Piano Concerto there in May 1984. Harbison has also conducted Collage, the new-music ensemble founded by members of the Boston Symphony Orchestra, and has served as its co-artistic director.

Like many composers whose living comes from an academic job, Harbison composes most actively in the summertime, and like many such composers, he goes away from the city. Harbison does most of his composing in Token Creek, Wisconsin, on a farm that belongs to his wife's mother. It was there that he wrote the Piano Concerto. The work was premiered only three months after its completion, and four months after that it was awarded first prize in the Kennedy Center-Friedheim Competition, where the concerto had been pitted against some fifty new orchestral

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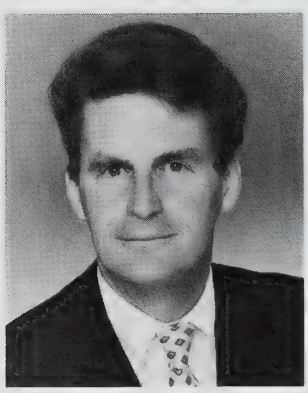
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compositions. This was the first national award that the mature composer received, and it inevitably drew attention to him.

Since then, of course, he has become considerably better known. He spent two years as composer-in-residence with the Pittsburgh Symphony Orchestra at the invitation of André Previn, and then a further period as composer-in-residence with the Los Angeles Philharmonic, again at Mr. Previn's invitation. He has retained his faculty position at MIT, however, and has returned to Boston after each of these excursions to take up once again his connections with the local musical life, composing for the Cantata Singers his Pulitzer Prize-winning cantata *The Flight into Egypt* and becoming more actively involved with Collage. He is spending this year in Italy, composing full-time.

Harbison's Piano Concerto is in two movements, the first of which is quite free in the expressive sense, having something of the character of an improvisatory fantasy, though it is far more closely argued than that description would suggest. Harbison discussed its history in his own program note:

> The Piano Concerto began in the margins of another piece, and it wasn't until one-third of the first movement had appeared that I began to give full attention to it. At that point phrases existed like lines for a poem not yet assigned their special place in the flow. The phrase which forms the piano's third entrance became the predominant image; the movement became a fantasy upon that melody, with the piano's first two phrases assuming a more introductory character, answered by orchestral refrains. The expressive goal for the movement is the solo "cadenza," which meditates on motives from the main melody, introducing some new thoughts at its climax.
>
> The notion of a fantasy need not suggest looseness, but a kind of discovered form with its own rigors and rewards.
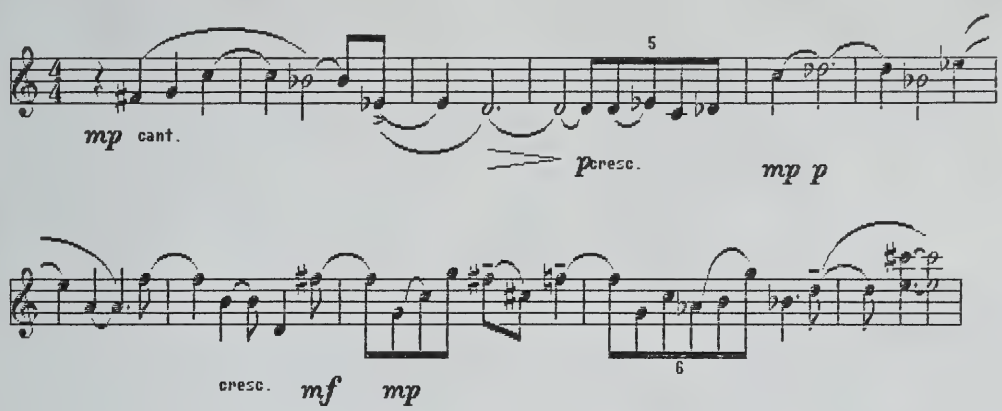


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The piano's opening idea has something of a Chopinesque character, with the melody in the right hand tracing ever wider arcs in what sounds like a flexible rubato against the beat (though it is precisely delineated), while the left hand supports the melody and marks the even beats of the opening 4/4 meter. The orchestral response is muted, rather dark. The piano enters again with a more dramatic treatment, to which the orchestra responds appropriately. The third piano entrance is the definitive statement of melody with its gradually widening arcs, repeated immediately in the violins and clarinets, while the piano offers a decorative commentary. Here is the melody of that theme as the violins play it:



The dialogue grows increasingly forceful and agitated, though with lyrical interludes, until a substantial restatement of the opening material (the first piano and orchestral statements) leads to a climactic, powerful statement for the unaccompanied piano, into which the orchestra impetuously bursts with its most robust statement yet, though it quickly dies away into a quiet, if uncertain, close.

To quote the composer again:

> The second movement presents a more straightforward continuity, exploring more openly the colors of the solo instrument and the orchestra. The complementary ideals of orchestra-as-piano and piano-as-orchestra, so appealing to composers in the early nineteenth century, are recalled here from a new vantage point. The mystery and magic of the piano lie in the pedal, and the "romanticism" for this concerto lies in its diffusion of piano pedal sonorities through the whole orchestra.

The second movement is in three discrete sections, respectively in the style of a march, of a song (canzona), and of a dance. The opening *Alla marcia* reveals in its melodic irregularities against a steady rhythmic background and in its crispness the composer's affection for Stravinsky, one of his favorite composers. The middle section of the movement, *Alla canzona*, is a romantic waltz, complete with oom-pah accompaniment under the graceful melodic line. This suddenly breaks into the delightful close, *Alla danza*, which plays cunningly with our rhythmic expectations. The mood is that of a jig or a tarantella, based on the standard 6/8 or 12/8 meter, but unexpected 5/8 bars cause a jolly jolt here and there, as the soloist races along against the dancing orchestra to the final tutti crash.

—S.L.



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Franz Liszt
Piano Concerto No. 1 in E-flat



Franz (Ferenc in Hungarian) Liszt was born in Raiding, near Sopron, Hungary, on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886. Sketches for the First Concerto go back to 1830, though he evidently completed drafts of both concertos at roughly the same time in 1839. He seems to have worked on it further during the 1840s, making more revisions in 1853 and 1856. The score is dedicated to Henry Litolff. Liszt himself was the soloist in the first performance, which took place under the direction of Hector Berlioz at Weimar on February 17, 1855. Theodore Thomas's orchestra gave the first American performance in New York on December 2, 1865, with Sebastian Bach Mills as the soloist. Alide Topp was the first pianist to perform the work in Boston, in a Handel and Haydn Society Festival on May 12, 1868, under the direction of Carl Zerrahn. Adèle Margulies was soloist for the first Boston Symphony Orchestra performances, Wilhelm Gericke conducting, in October 1885. Since then it has been performed under conductors Arthur Nikisch, Emil Paur, Karl Muck, Carl Wendling, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Eleazar de Carvalho, Charles Munch, Jean Morel, Erich Leinsdorf, William Steinberg, Joseph Silverstein, and Seiji Ozawa, by soloists Julia Rivé-King, Adele Aus der Ohe, Franz Rummel, Eugen d'Albert, Bernhard Stavenhagen, Ernst von Dohnányi, Mark Hambourg, George W. Proctor, Rafael Joseffy, Vladimir de Pachmann, Ernest Schelling, Rudolph Ganz, Olga Samaroff, Moritz Rosenthal, Germaine Schnitzer, Elizabeth K. Howland, George C. Vieh, Josef Hofmann, Ferruccio Busoni, Max Pauer, Edward Morris, Winifred Christie, Rosita Renard, Sergei Rachmaninoff, Guy Maier, Ignaz Friedman, Raymond Havens, Alexander Borovsky, Eunice Norton, George Siebling, José Iturbi, Gladys Heathcock, Jesús María Sanromá, Robert Casadesus, Nicole Henriot, Leonard Pennario, Jorge Bolet, Byron Janis, Van Cliburn, Jeanne-Marie Darré, André Watts, and Liu Shi-kun. Emanuel Ax played the most recent Tanglewood performance, with Leinsdorf, in July 1982; Krystian Zimerman gave the most recent performance in Symphony Hall, with Seiji Ozawa conducting, on April 25, 1987, followed by two performances at Carnegie Hall. In addition to the solo pianist, the score calls for two flutes and piccolo, two each of oboes, clarinets, bassoons, horns, and trumpets, three trombones, triangle, cymbals, timpani, and strings.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839 (and in the case of the E-flat concerto, he drew on a thematic sketch that went back to 1830, when he was only nineteen years old). At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had

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settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the A major concerto, No. 2. But by 1849 he had to some extent put himself in the hands of Joachim Raff, who worked with him on his orchestration and even scored a few of the symphonic poems in preliminary versions that were later modified by Liszt himself.* It is hard to tell exactly how much influence Raff had on these scores, partly because most of the manuscripts are in the Liszt Museum in Weimar (East Germany), and only recently have scholars begun to undertake systematic study there. The sources for both the piano concertos are exceedingly complicated—it could well take a book-length study to disentangle the manuscripts, with their different versions and handwritings, and

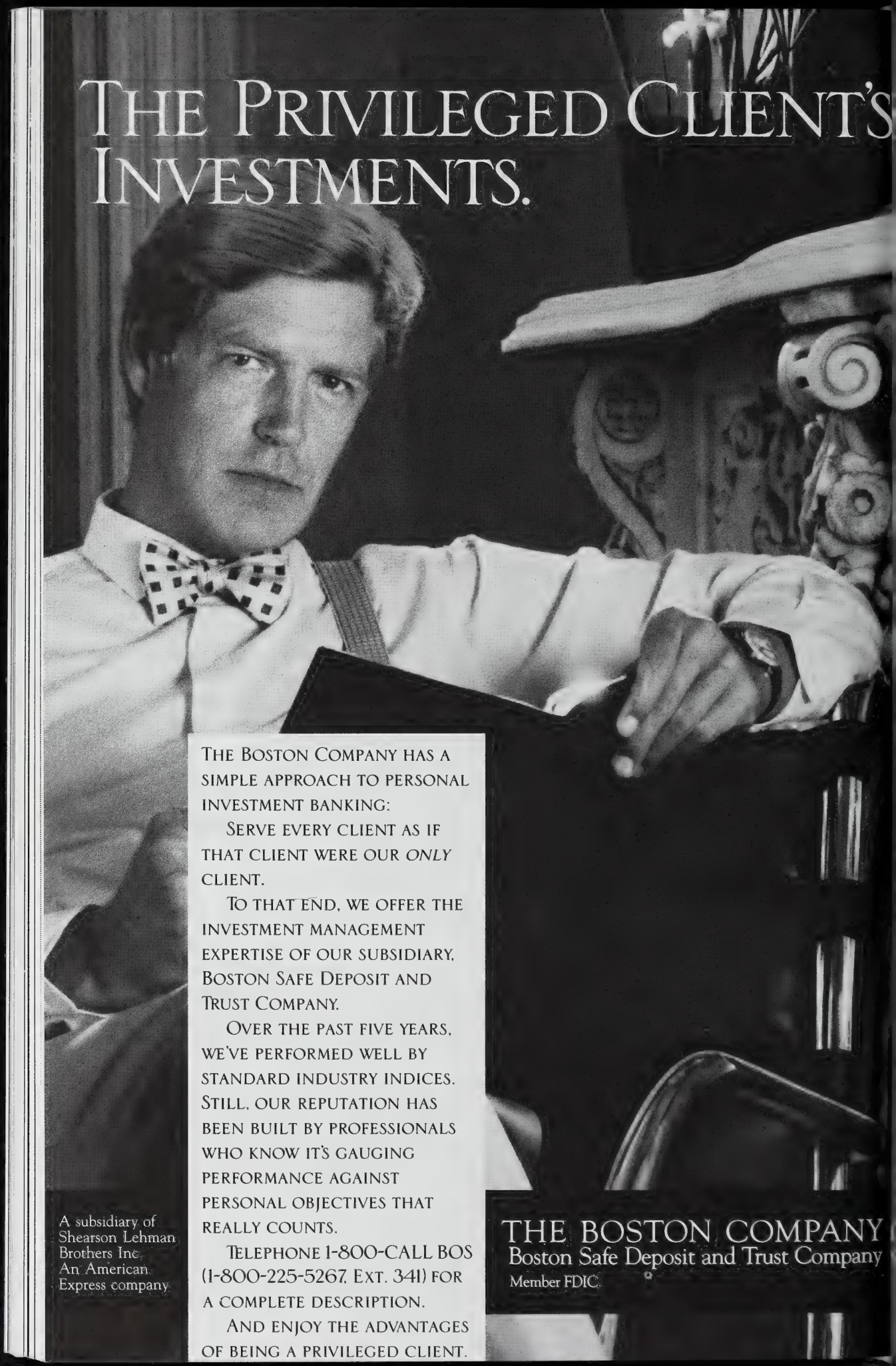
*Raff was an extremely fluent and prolific composer eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony, entitled *In the Forest*, and Fifth Symphony, *Lenore*, have been recorded, along with a virtuosic but unbelievably bland piano concerto.

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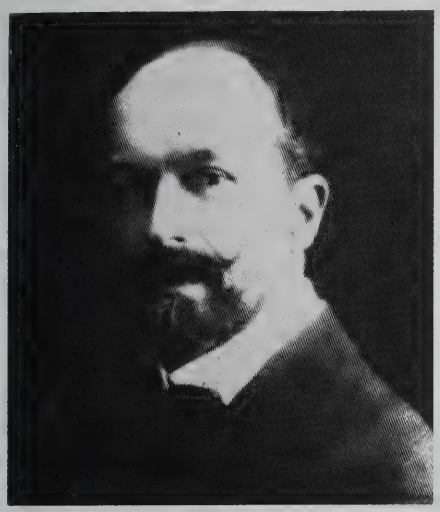
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Albert Roussel
Bacchus et Ariane, Suite No. 2, Opus 43



Albert Charles Paul Marie Roussel was born at Tourcoing, Nord département, France, on April 5, 1869, and died at Royan on August 23, 1927. Bacchus et Ariane, *a ballet in two acts, was composed in 1930 and first produced at the Paris Opera on May 22, 1931. Phillipe Gaubert conducted, the scenario was by Abel Hermant and the choreography by Serge Lifar, the décor and costumes were the work of Giorgio di Chirico, and principal dancers were Lifar and Spessivtzeva. The two concert suites correspond to the two acts of the full score. Charles Münch (as he then wrote his name) conducted the first performance of the Suite No. 2 with the Société Philharmonique de Paris on November 26, 1936. He introduced the work here at the first concerts he ever conducted with the Boston Symphony Orchestra, in December 1946, and he repeated it numerous times thereafter, including many performances on tour. Richard Burgin, Eugene Ormandy, Alain Lombard, Seiji Ozawa, and John Nelson have also led BSO performances of the Suite No. 2. Ozawa's subscription performances in November and December 1978 were the most recent here; Nelson's performance in August 1981 was the most recent at Tanglewood. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, celesta, two harps, and strings.*

That the fifteen-year-old Albert Roussel should be prepared for entrance into Naval School was quite clear. The boy himself, orphaned at eight and since then in the charge first of his grandfather, mayor of the manufacturing city (textiles, soap, sugar) of Tourcoing on the Belgian border, then of his uncle Félix, wanted it, having learned to love the sea at Heyst, where his family spent summers, having for years arranged his room as though it were a ship's cabin, and having had his appetite for travel whetted by his eager consumption of the novels of Jules Verne. Albert's guardians agreed. There was, to be sure, music in his life as well—he conducted imaginary orchestras in the garden and took real lessons with the cathedral organist, Mlle. Decreme, whose star pupil he quickly became—but music was for fun, not for a career. He did well at school, placed sixteenth among six hundred Naval School candidates, and in the fall of 1887 he took a berth on the training-ship *Borda*.

He did well in his new life, though once he was confined to quarters for five days when he was caught reading *Manon Lescaut* during a lecture. He played a polka called *Fumée de cigarette* at dances, but also found or made time for more ambitious musical pursuits: in 1892-93, for example, he was stationed at Cherbourg, and there he played chamber music and was even able to hear a performance of one of his own compositions, an Andante for violin, viola (whose part, in his inexperience, he had written in the wrong clef), cello, and organ. At about that point a shipmate, Ensign Adolphe Calvet, younger brother of the famous opera singer Emma Calvé, intervened recklessly and decisively in Roussel's life. He asked for a copy of a *Marche nuptiale* of Roussel's to send to the eminent Parisian conductor Edouard Colonne and reported some weeks later that Colonne, impressed, strongly advised that the composer leave the service and concentrate on music. Lieutenant Roussel was slow to make up his mind, and a voyage to Cochin China on the torpedo boat he

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commanded, the *Styx*, took matters out of his hands for a while anyway, but in 1894 he resigned his commission. He moved to Paris, where he studied with the celebrated Eugène Gigout and then became a member of the first class at the Schola Cantorum, founded in 1896 by Vincent d'Indy, the choral conductor Charles Bordes, and another famed organist-composer, Alexandre Guilmant. The commitment to music was made. Years later, Roussel learned that Calvet had never sent his march to Colonne at all.

Six years after entering the Schola, Roussel was himself appointed professor of counterpoint there. He became an important teacher whose pupils included the composer and critic Roland-Manuel (part ghostwriter of Stravinsky's Harvard lectures on the *Poetics of Music*), Bohuslav Martinů, and even a colleague who was his senior by three years, Erik Satie. During the first decade of the new century, Roussel's compositions began to be heard regularly in Paris, and musicians as influential as Camille Chevillard and Alfred Cortot were among his supporters. In 1910 he joined the new and progressively-minded Société Musicale Indépendante, presided over by the aged Gabriel Fauré and founded in opposition to the Société Nationale, which was becoming increasingly cliquish as a propaganda arm of the Schola Cantorum. By 1912, when Jacques Rouché asked him for a ballet for his company at the Théâtre des Arts, Roussel was a significant and recognized com-

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poser of chamber music, piano music, songs, and a symphony called *Le Poème de la forêt.*

In a program note he wrote in 1933, Roussel suggested that his career might be divided into three phases.

> The first (1898-1913) shows some slight influence of Debussy along with certain personal accents, but above all a continued striving for the architectural solidity learned from d'Indy. The Trio in E-flat, the Divertissement for piano and winds, the first four songs, all free of outside influences, look ahead to the decisive works of the third period. On the other hand, the First Symphony, *Poème de la forêt*, the *Evocations*, a triptych for solo voices, chorus, and orchestra, composed after a journey to India, the ballet *Le Festin de l'araignée*, which. . .was the foundation of Roussel's fame, are close to the so-called Impressionist school. The ballet *Padmâvatî* begins a transitional period in 1918, which is continued by the symphonic poem *Pour une fête de printemps* and the Second Symphony in B-flat. The style changes, the harmony becomes bolder, and the influence of Debussy disappears altogether. Roussel's new manner becomes the target of criticism as well as the object of enthusiastic approbation. In the third period, Roussel seems really to have found his true voice. To this stage belong the Suite in F, the Concerto for Small Orchestra, the Piano Concerto, the 80th Psalm for tenor solo with chorus and orchestra, and the Third Symphony in G minor, commissioned by Koussevitzky for the fiftieth anniversary of the Boston orchestra and, ever since its first performances, one of the most pronounced successes among modern symphonies.

Bacchus and Ariadne, composed in 1930, belongs to Roussel's self-styled third period, and the energy and bite of this score are typical of his work. Ariadne was the daughter of Pasiphae and of Minos, King of Crete. She fell in love with Theseus, the Athenian hero who had come to Crete to kill the Minotaur, a creature part bull and part man, sired on Pasiphae by a white sacrificial bull* and now demanding the sacrifice every nine years of seven Athenian boys and seven girls. Stringing a thread, Ariadne helped Theseus to escape from the Labyrinth where he had slain the Minotaur. Here the legends diverge. According to the version of Roussel's ballet, which is the one also familiar from von Hofmannsthal's and Strauss's opera *Ariadne auf Naxos*, Theseus and Ariadne went to Naxos, an island in the Aegean sea. There Theseus abandons Ariadne and returns to Athens. Act II of the ballet—and thus also the concert suite No. 2—begins when Ariadne wakes to discover that she is alone. She attempts suicide by jumping from a high crag, but finds herself instead falling into the arms of the god Bacchus or Dionysus. (In this telling of the story, Bacchus has ordered Theseus back to Athens in order that he might possess Ariadne. For her part, Ariadne has already felt erotic stirrings about Bacchus and has dreamed that she was dancing with him.) The god's kiss makes the princess immortal. Fauns and satyrs come to pay homage. Ariadne drinks from the sacred golden cup, and the bacchanale ends when Bacchus places a diadem of stars on her brow.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*Pasiphae, who had been made to fall in love with the bull in punishment for Minos' failure to sacrifice the creature to the sea-god Poseidon, had, with the help of the ingenious craftsman Daedalus, disguised herself as a cow for the occasion.

More . . .

The best book on Bizet is the most recent edition of Winton Dean's study, originally written for the Master Musicians series in the 1940s but largely rewritten in the light of a massive amount of new source material. (Dean is also responsible for the fine Bizet article in The New Grove.) The new material, including a great many of Bizet's own letters, was discovered and first investigated by Mina Curtiss in *Bizet and His World* (Knopf), which is also rich in material about the composer's milieu. Of the numerous recordings of Bizet's symphony, I'd start with a fairly old one by Sir Thomas Beecham on the budget Seraphim label (paired with Lalo's Symphony in G minor); Beecham had this music in his blood. You can also get Beecham's reading with the French National Radio Orchestra on a compact disc (Angel, coupled with *L'Arlésienne*). Other recommended recordings include Charles Munch with the French National Orchestra formerly on a Nonesuch LP and now released on a CD from the French label Adès (coupled with *Jeux d'enfants* and the *Patrie* Overture); of more recent recordings, I'd recommend John Eliot Gardner with the Lyon Opera Orchestra (Erato, coupled with *L'Arlésienne*) or Neville Marriner with the Academy of St. Martin-in-the-Fields (London, coupled with Prokofiev's *Classical* Symphony and Stravinsky's *Pulcinella* Suite).

The fullest account of John Harbison's career, though now several years old, appeared in an article by Janet Tassel, "John Harbison comes home," in the *Boston Globe Magazine* for February 26, 1984, shortly before the world premiere of his Symphony No. 1. A full list of Harbison's works, with such details as dates of composition and performance, location of the manuscript, and availability of recordings for study, will be found in the new *Boston Composer's Project* developed by an informal consortium called the Boston Area Music Libraries, edited by Linda I. Solow, and published in 1983 by MIT Press (the volume lists the works of 197 composers living in the Boston area; it is a unique tool that should be imitated in every musical center in the country). For pieces composed more recently, a good source of information is the article on Harbison in The New Grove Dictionary of American Music. A fair number of John Harbison's works have been recorded. The Piano Concerto was recorded by the forces of the first performance, pianist Robert Miller and the American Composers Orchestra, Gunther Schuller conducting, on CRI. The Boston Symphony Orchestra and Seiji Ozawa recorded the Symphony No. 1, on a New World LP (coupled with Olly Wilson's *Sinfonia*, another BSO centennial commission).



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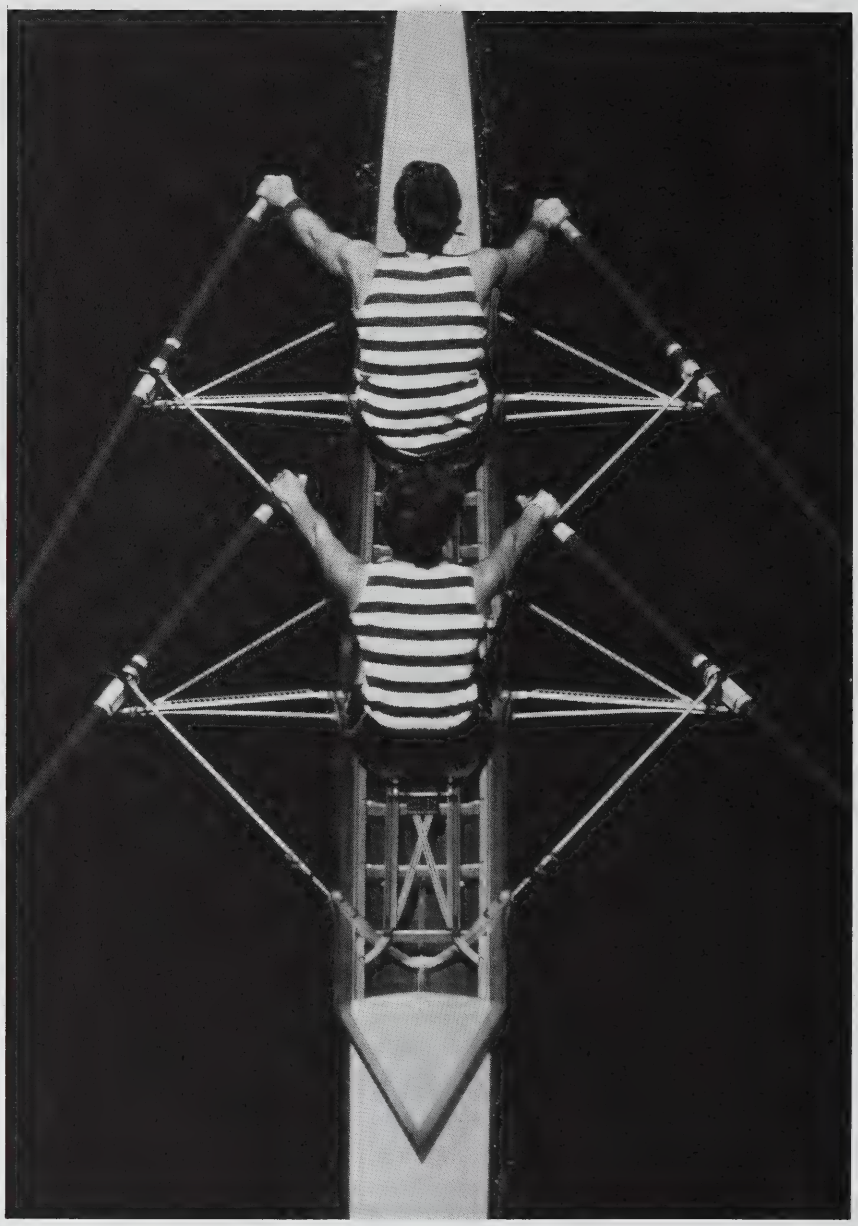
Recent recordings on compact disc include the Variations for Violin, Clarinet, and Piano, coupled with the *Mirabai Songs*, on Northeastern, and the ballet *Ulysses' Bow*, coupled with the *Samuel Chapter*, for soprano and chamber ensemble, on Nonesuch. Still awaiting commercial recording are such major Harbison scores as his Shakespearean opera *A Winter's Tale* (1974), the orchestral score *Diōtima* (1976), the Violin Concerto (1980), the *Motetti di Montale* for mezzo-soprano and piano (1980), and the Piano Quintet (1981).

Liszt still suffers from the lack of a fully reliable biography, one that can tread the minefield of "reminiscences" and "authorized biographies," most of them with some axe to grind. An excellent short biography by the American author and composer Everett Helm is available only in German in the paperback monograph series published by Rowohlt. Ernest Newman's *The Man Liszt* (Taplinger) is fundamentally unsympathetic to Liszt, though written by a knowledgeable critic who is one of the foremost biographers of Wagner. Sacheverell Sitwell's large and elegantly written *Liszt* is conveniently available as a Dover paperback, but it is mostly based on second-hand sources. Eleanor Perényi's *Liszt* (Atlantic-Little, Brown) made something of a splash a few years ago; it is certainly entertaining in a gossipy way, but there are serious questions about its accuracy. Fortunately Alan Walker's multi-volume *Franz Liszt* holds real promise to be an accurate, balanced, and carefully researched biography. So far only the first volume, *Franz Liszt: The Virtuoso Years (1811-1847)*, has appeared (Knopf), and it only just reaches the period of the first versions of the concertos. Ronald Taylor offers an attractive biography of more manageable length for the non-specialist, though with little to say about the music, in *Franz Liszt: The Man and the Musician* (Universe). We are better off, in some respects, with musical discussion. Alan Walker is the editor of a useful symposium, *Franz Liszt: The Man and His Music* (Taplinger), with some very informative articles, including one on the orchestral music by British composer Humphrey Searle and one on the works for piano and orchestra by Robert Collet. Searle is the author of the best book emphasizing Liszt's work, *The Music of Liszt* (Dover paperback), and of the Liszt article in The New Grove, which has just been published separately (along with the articles on Chopin and Schumann) in *The New Grove Early Romantic Masters 1* (Norton, available in paperback). Recommended recordings of the Liszt concertos (coupled together) include Alfred Brendel with Bernard Haitink and the London Philharmonic (Philips, also including the *Totentanz*), Claudio Arrau with Sir Colin Davis and the London Symphony Orchestra (Philips), Sviatoslav Richter with Kiril Kondrashin and the London Symphony Orchestra (Philips), Lazar Berman with Carlo Maria Giulini and the Vienna Symphony (DG), and Tamás Vásáry with Felix Prohaska and the Bamberg Symphony (DG). Of these, only the Richter/Kondrashin set has yet appeared on compact disc, and the others may now be hard to find. Krystian Zimerman's recording of the two Liszt concertos and *Totentanz* with Seiji Ozawa and the Boston Symphony Orchestra is due for release by Deutsche Grammophon.

Outside of France it is generally Englishmen who are moved to write about Albert Roussel: the two basic studies in English are by Norman Demuth (1947) and Basil Deane (1961). The compact disc has brought with it something of a revival of Roussel recordings. All four of his symphonies are now available (the Third was commissioned by the Boston Symphony for its fiftieth anniversary), and a wide range of other orchestra, solo, and vocal music can be obtained, a striking increase over a few years ago. The second suite from *Bacchus et Ariane* is coupled with the Third Symphony on a recording by Roberto Benzi and the Bordeaux Aquitaine Orchestra (Forlane CD). The full ballet is available in two fine performances, one by Charles Dutoit and the Orchestre de Paris (Erato, coupled with the Suite in F), the other by Georges Prêtre with the Orchestre National (Angel, coupled with *The Spider's Feast*).

—S.L.

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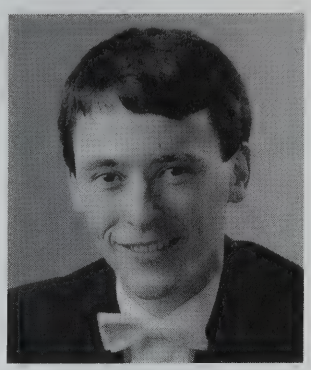


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Pascal Verrot



Pascal Verrot was named an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory; at the Paris Conservatory, where he was a student of Jean-Sebastian Bereau for four years, he won first prize in the conducting competition. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in Siena, Italy. In September 1985 Mr. Verrot was a prizewinner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting five Japanese orchestras; he was invited back for a further tour of Japan last January and February. During the 1987-88 season Mr. Verrot made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*, in December 1987; with the Toronto Symphony, which he conducted at short notice in March 1988; and with the Orchestre de Paris, last June. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. Mr. Verrot led Boston Symphony Orchestra subscription concerts for the first time in November and December 1986 in Symphony Hall. He led the Boston Symphony Orchestra at Tanglewood for the first time this past summer. He has also conducted the Boston Symphony Chamber Players, in Boston and on tour. Mr. Verrot is on the conducting faculty of the New England Conservatory of Music and on the faculty of the Tanglewood Music Center.

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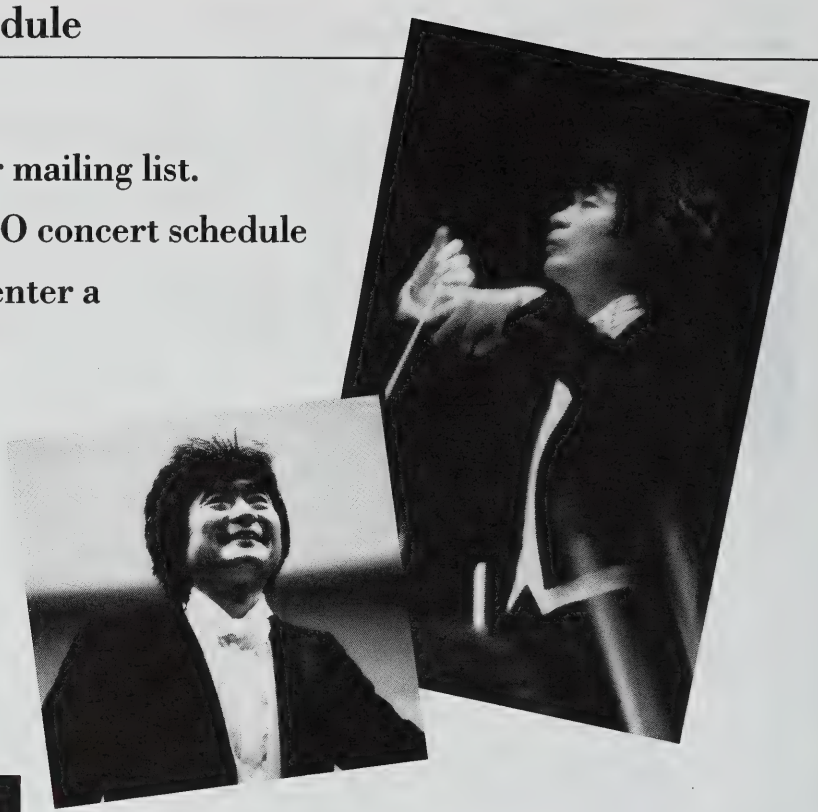


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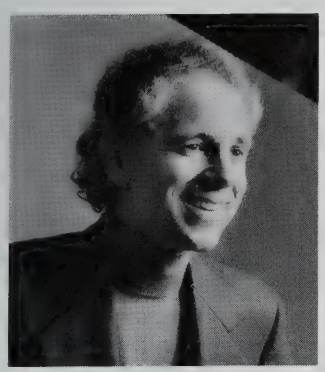
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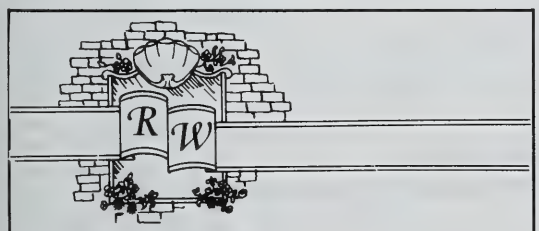
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Russell Sherman



Pianist Russell Sherman has performed with many of the country's leading orchestras, including the Boston Symphony Orchestra, the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, and the Los Angeles Philharmonic. Abroad, he has appeared in major cities in Europe and South America. During the 1988-89 season, in the United States, Mr. Sherman appears with the Boston Symphony Orchestra, gives two recitals at the Metropolitan Museum in New York City, and also gives a recital in San Francisco. European engagements include appearances in Germany and London. In the recent past, Mr. Sherman has appeared in recital on the "Distinguished Artists" series at New York's 92nd Street Y and on Boston's Wang Celebrity Series, as well as on Carnegie Hall's "Keyboard Virtuosos" series and on California's Ambassador Foundation series. He has had three engagements with the San Francisco Symphony within a three-year period and has also appeared with the Houston Symphony and the Czech Philharmonic, with which he has recorded the five Beethoven piano concertos. Mr. Sherman now records exclusively for Pro Arte, which has recently released his recordings of Liszt's B minor sonata, *Don Juan* Fantasy, and transcriptions. His recording of the Beethoven sonatas Opus 10, No. 3, and Opus 57, the *Appassionata*, was named one of the top ten records of 1982 by the New York *Times*. Other releases have included Gershwin's Piano Concerto in F with the Orchestra of St. Luke's, the Opus 28 Chopin Preludes and *Barcarolle*, and the *Paganini* Variations and Fantasies, Opus 116, Nos. 1 through 7, of Brahms. Mr. Sherman is currently recording the thirty-two Beethoven piano sonatas.

Born and educated in New York, Russell Sherman began studying piano when he was six. When he was eleven, he became a student of his principal teacher, Edward Steuermann, who was a pupil and friend of Busoni and Schoenberg. At age fifteen he made his debut in Town Hall, followed by performances with the New York Philharmonic under Leonard Bernstein. Mr. Sherman graduated from Columbia University with a degree in humanities. In the early 1950s he established a reputation as one of the finest exponents of contemporary piano literature. Mr. Sherman made his only previous Boston Symphony appearances in February and March 1980, when he performed the Liszt Piano Concerto No. 2.



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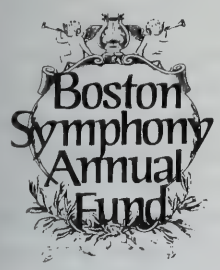
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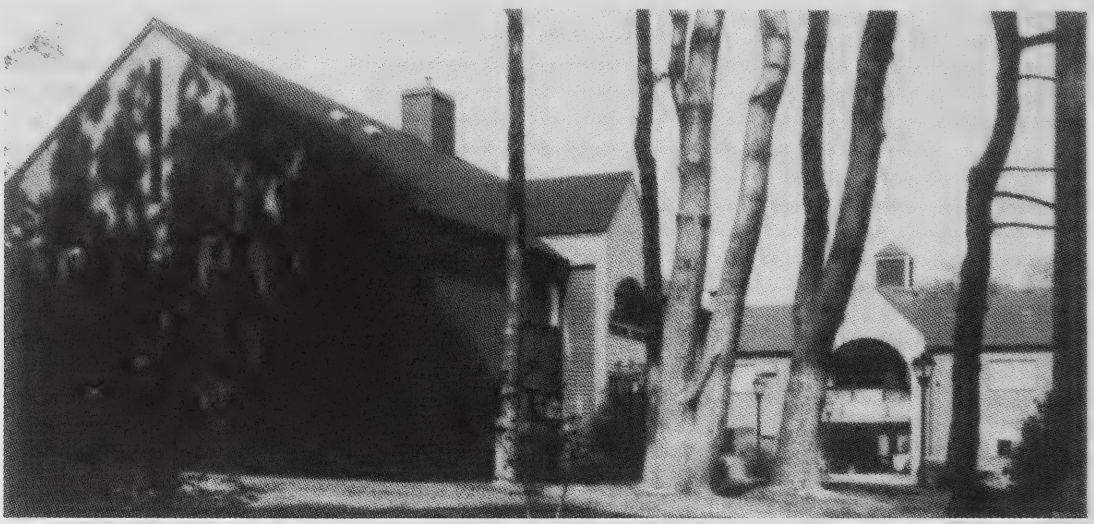
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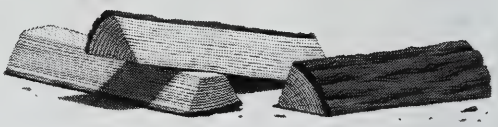
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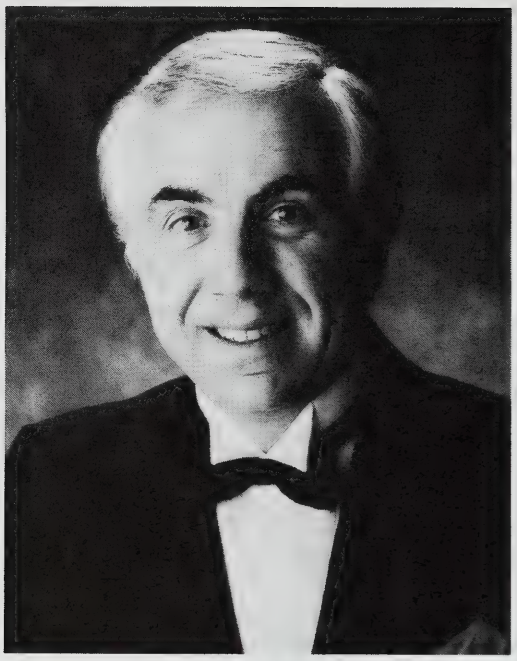
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Next Program . . .

Thursday, November 10, at 8
Friday, November 11, at 2

LEON FLEISHER conducting

COPLAND — Orchestral Variations

MOZART — Symphony No. 34 in C, K.338
- Allegro vivace
- Andante di molto
- Allegro vivace

INTERMISSION

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27
- Largo—Allegro moderato
- Allegro molto
- Adagio
- Allegro vivace



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Coming Concerts . . .

Thursday 'C'—November 10, 8-9:55
Friday 'A'—November 11, 2-3:55

LEON FLEISHER conducting

COPLAND	Orchestral Variations
MOZART	Symphony No. 34
RACHMANINOFF	Symphony No. 2

Saturday, November 12, at 7:30
Special Non-subscription
Open Rehearsal; tickets $10, available at the Symphony Hall box office, or from "Symphony-Charge" at (617) 266-1200.
Tuesday 'C'—November 15, 8-9:55
Friday 'B'—November 18, 2-3:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano (Elektra)
NADINE SECUNDE, soprano (Chrysothemis)
CHRISTA LUDWIG, mezzo-soprano (Klytemnestra)
RAGNAR ULFUNG, tenor (Aegisth)
JORMA HYNNINEN, baritone (Orest)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS	*Elektra*

Thursday 'D'—November 17, 8-10
Saturday 'A'—November 19, 8-10

SEIJI OZAWA conducting
FRANK PETER ZIMMERMANN, violin
ALFRED GENOVESE, oboe
HAROLD WRIGHT, clarinet
SHERMAN WALT, bassoon
CHARLES KAVALOVSKI, horn

MOZART	*Sinfonia concertante* in E-flat for oboe, clarinet, bassoon, and horn
GLAZUNOV	Violin Concerto
BEETHOVEN	Symphony No. 7

Thursday 'C'—Wednesday, November 23, 8-10
Friday 'A'—November 25, 2-4
Saturday 'B'—November 26, 8-10

SEIJI OZAWA conducting

WEBERN	Five Pieces for Orchestra
MAHLER	Symphony No. 9

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SUPPER CONCERT II

Thursday, October 27, at 6
Saturday, October 29, at 6
Tuesday, November 1, at 6

LEONE BUYSE, flute
RONAN LEFKOWITZ, violin
JAMES COOKE, violin
PATRICIA McCARTY, viola
MARK LUDWIG, viola
JOEL MOERSCHEL, cello
JUDITH GORDON, piano

ROUSSEL — Trio for flute, viola, and cello, Opus 40
- Allegro grazioso
- Andante
- Allegro non troppo

Ms. BUYSE, Ms. McCARTY, and Mr. MOERSCHEL

HARBISON — Piano Quintet (1981)
- Overtura
- Capriccio
- Intermezzo
- Burletta
- Elegia

Mr. LEFKOWITZ, Mr. COOKE, Mr. LUDWIG, Mr. MOERSCHEL, and Ms. GORDON

Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Albert Roussel
Trio for flute, viola, and cello, Opus 40

Albert Roussel (1869-1937) composed his Opus 40 Trio for flute, viola, and cello in 1929 on a commission from Elizabeth Sprague Coolidge, which may explain the presence of the flute in the ensemble, since she often requested at least one wind instrument in the chamber music she commissioned—though it is perfectly possible for Roussel to have chosen the combination of instruments on his own, since he had already shown his predilection for the flute in various chamber combinations in his Opus 6 Divertissement (for piano and winds) and his Opus 30 Serenade for flute, harp, violin, viola, and cello, not to mention a couple of works for flute and piano.

Two opposing trends may be noted in Roussel's late work, represented by those that are weightier in style, like the Piano Trio and the String Quartet, and the lighter pieces, like the Divertissement and the Serenade. The Trio for flute, viola, and cello manages to combine elements of both of these. The texture is rather densely contrapuntal throughout, as befits real chamber music for melody instruments, but at the same time the instruments—and especially the flute—are given colorful things to do which rather lighten the mood and contribute a fresh variety to the sonority.

John Harbison
Piano Quintet (1981)

Pulitzer Prize-winning composer John Harbison was born in Orange, New Jersey, in 1938; he lives in Cambridge, Massachusetts, but is spending this year composing in Italy. After youthful studies in violin and piano and active experience in jazz, he took his undergraduate degree at Harvard (and spent the summer of 1959 as a composition student at the Tanglewood Music Center). He then went to Princeton for graduate study in composition with Roger Sessions; his teachers there also included Milton Babbitt and Earl Kim. During most of the years since then he has lived and taught in the Boston area, and since 1969 he has been on the faculty of MIT, where he is the first permanent holder of the Class of 1949 Professorship. He has been resident composer with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic. He has also been active as a conductor, most notably as music director of the Cantata Singers in Boston from 1969 to 1973, and again from 1980 to 1982. John Harbison's music is "inclusive," a natural response to his broad background, which has given him a close familiarity with everything from early music to jazz. He has not been bashful about drawing together gestures or ideas from different musical worlds when a piece seems to call for it. In recent years he has frequently composed in "traditional" forms, finding new possibilities in such works as his two symphonies or the large variation set for violin, clarinet, and piano.

The composer has provided the following commentary on the Piano Quintet:

> The title page of the Piano Quintet (1981) bears the following dedication: "to Georgia O'Keeffe with affection and gratitude, from the artists, directors, and friends of the Santa Fe Chamber Festival." The piece was begun at Token Creek, Wisconsin, four miles from Sun Prairie where its dedicatee, Georgia O'Keeffe, grew up. It was completed in Rome at the beginning of a spring as resident composer at the American Academy in Rome.
>
> Certain aims have governed my recent work, never more than in this piece: to give the medium what it requires; to strike a balance between the hermetic and the easily reachable and make clear form of inherently complex emotion. In looking at the work of Georgia O'Keeffe it struck me that the point of contact was this characteristically American search for clarity out of complex forces. In

opening my piece I thought of the unfilled parts of her canvases, the open space, the pleasure of leaving something out.

This opening strain dominates the first movement of the quintet in spite of the energy of the contrasting material. The amplitude of the discourse is contradicted by the three concise character pieces which follow. The final elegy is, I trust, the only direct reference to difficult circumstances under which the piece was composed, reflecting in its open-ended form the unresolved questions it poses at every turn.

The quintet as a whole is somewhat elegiac in tone, colored by the slow introduction for the strings in the first movement, though a true sense of elegy predominates only at the end. The main part of the first movement emphasizes the "natural" technique of the instruments, with the strings offering sustained lines, and the piano playing percussively. The three middle movements bring plenty of variety, by turns fleet-footed, gentle, and dramatic. The fourth movement liberates the strings most thoroughly from the piano by demanding powerful glissando effects that the pianist cannot hope to imitate. The finale is more sustained in its intense opening, and, despite its wide, coloristic vocabulary, it reaches a poignant, quiet close.

—Notes by Steven Ledbetter

Leone Buyse joined the Boston Symphony Orchestra in 1983 as assistant principal flute of the BSO and principal flute of the Boston Pops Orchestra. Assistant principal flutist of the San Francisco Symphony from 1978 to 1983, Ms. Buyse also played flute and piccolo with the Rochester Philharmonic, from 1971 to 1978. Ms. Buyse teaches at the New England Conservatory, Boston University, at the Boston University Tanglewood Institute, and at the Tanglewood Music Center. In 1985 she served as visiting associate professor of flute at the Eastman School. As winner of the 1970 Mu Phi Epsilon International Competition, she presented recitals and master classes at thirty-five universities and conservatories throughout the United States. Also an accomplished pianist, Ms. Buyse served for two summers as accompanist in Jean-Pierre Rampal's master classes in Nice, France. She has been a member of the Board of Directors of the National Flute Association and served as program chairman for that organization's 1987 convention in St. Louis, an event attended by more than 2,200 flutists.

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College. His most notable teachers included Gerald Gelbloom, Max Rostal, Louise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a chamber music coach. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Also in 1984 he was featured on the PBS television program "Evening at Pops" as a soloist with three of his Boston Symphony colleagues in a performance of Vivaldi's Concerto for Four Violins. In 1986 Mr. Lefkowitz joined the contemporary music group Collage. That summer he performed the American premiere of Witold Lutosławski's *Chain II* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood.

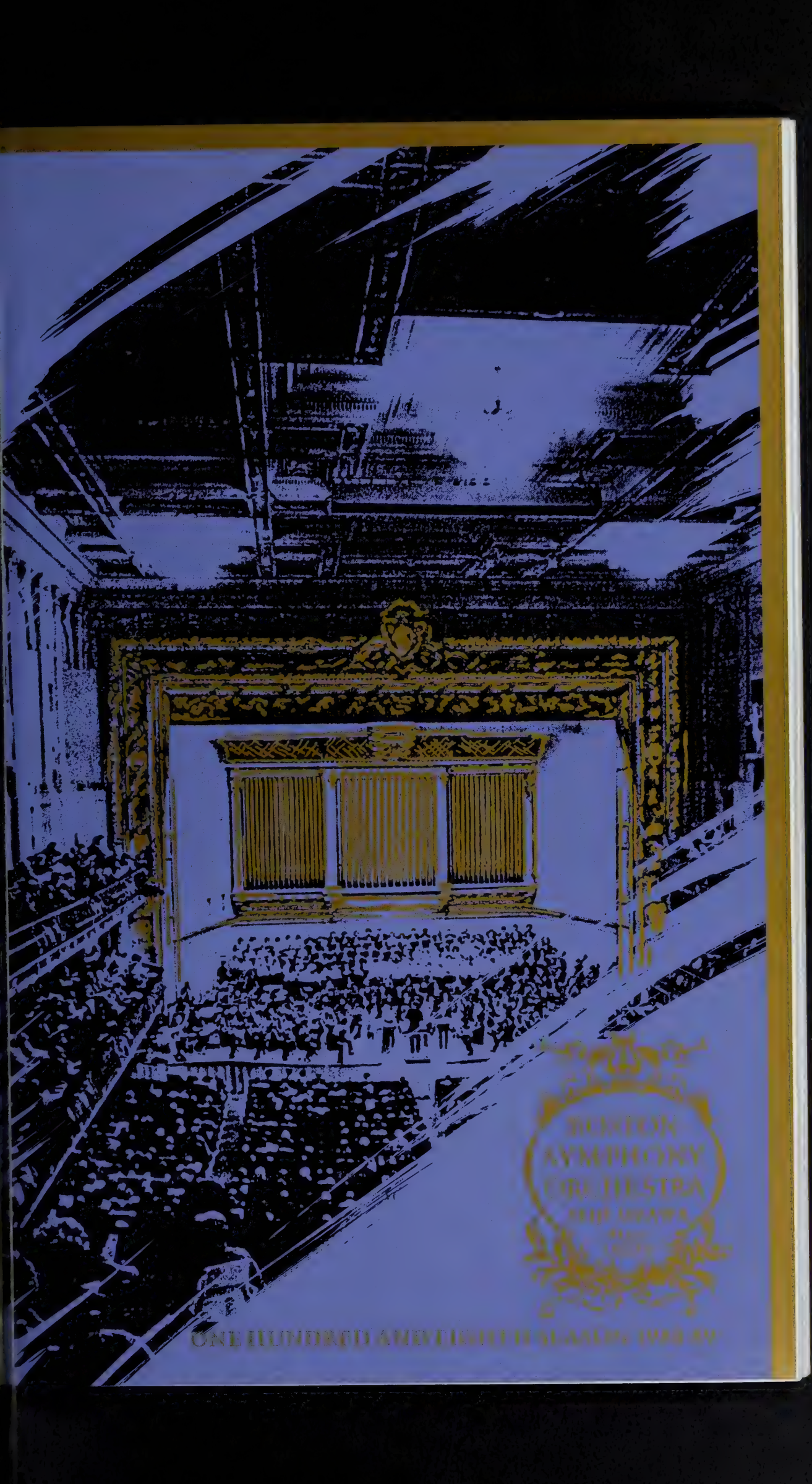
Violinist **James Cooke** received his bachelor of music degree from the University of Illinois and his master of music degree from Boston University. He has studied violin with Joseph Silverstein, Denes Zsigmondy, and Malcolm Lowe, and is a member of the Boston Composers String Quartet. Before joining the Boston Symphony Orchestra in 1987, Mr. Cooke was an active member of Boston's musical community, performing with such ensembles as the Handel and Haydn Society, Alea III, Sinfo-Nova, and the orchestra of the Boston Ballet.

A prizewinner in the Geneva International Competition at the age of eighteen, violist **Patricia McCarty** has performed throughout the United States and in Europe. She has been soloist with the Houston Symphony, the Boston Pops Orchestra, and the Orchestre de la Suisse Romande, among many other orchestras, and her recital appearances have included Boston, Detroit, Geneva, and a highly acclaimed 1986 London debut at Wigmore Hall. As a chamber musician, Ms. McCarty has performed at the Marlboro and Tanglewood festivals, she has toured with Music From Marlboro, the Lenox Quartet, and the Boston Symphony Chamber Players, and she has recorded for Nonesuch and Northeastern. Selected in 1988 to present concert residencies under the auspices of New York-based Affiliate Artists, Inc., Ms. McCarty has also recently been awarded a Solo Recitalist Grant from the National Foundation for the Arts, to perform a series of recitals throughout the United States during the 1989-90 season. Ms. McCarty joined the Boston Symphony Orchestra as assistant principal viola in 1979.

Originally from Philadelphia, violist **Mark Ludwig** joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Felix Galimir, and Alexander Schneider. His teachers also included his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the Boston Symphony Orchestra, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic. He has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members of the Philadelphia Orchestra and the Curtis Institute of Music, and he was principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season. Mr. Ludwig currently teaches privately in the Boston and Cambridge area, and he is on the faculty of the Boston University Tanglewood Institute. Mr. Ludwig is founder and artistic director of the Richmond Performance Series, now in its third season.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. Mr. Moerschel has been a soloist on a number of occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas and received extensive training in orchestral music as a tutti player and principal cellist in professional and student orchestras before joining the Boston Symphony Orchestra in 1970. An active member of Boston's musical community, Mr. Moerschel is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and the new music ensemble Collage. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

Pianist **Judith Gordon** performs frequently in recitals and chamber music with members of the Boston Symphony Orchestra and the Boston Chamber Music Society, and with faculty and students at the New England Conservatory of Music. She has been guest pianist with Composers in Red Sneakers and performed works of William Thomas McKinley and Peter Lieberson. Ms. Gordon was awarded fellowships to attend the Tanglewood Music Center in the summers of 1983, 1984, and 1988. She performed as a guest of the Marlboro Music Festival in 1987. Ms. Gordon is a graduate of the New England Conservatory, where she studied with Patricia Zander. Her 1988-89 season includes performances at Jordan Hall, the Isabella Stewart Gardner Museum, and the Longy School of Music. She will also be heard on WGBH radio's "Chamberworks" and in performance with the composers group NuClassix, and she will premiere two solo piano suites by Joanna Beyer as a guest artist with Essential Music in New York.


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Although very few tickets remain for the Boston Symphony Orchestra's subscription performances of Strauss's *Elektra* on November 15 and 18, tickets at $10 are available at the box office, or through "SymphonyCharge" at (617) 266-1200, for a special non-subscription Open Rehearsal to take place on Saturday evening, November 12, at 7:30. Following last year's critically acclaimed performances, Hildegard Behrens, Nadine Secunde, and Christa Ludwig reprise their leading roles as Elektra, Chrysothemis, and Klytemnestra; Seiji Ozawa conducts. Philips Records will tape the Open Rehearsal, as well as the performances that follow, to produce a Boston Symphony Orchestra recording drawn from these live performances of Strauss's opera.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Charles S. Dana Chair

The Charles S. Dana Chair was established through a bequest from Mr. Dana's daughter, Martha Dana Mercer, who died in 1960, to endow the principal viola chair occupied by Burton Fine. Mr. Dana, a prominent Boston industrialist, was an enthusiastic lifelong supporter of the Symphony. Martha Dana Mercer, a member of one of New England's oldest and most distinguished families, married William Mercer, Jr., and moved with him to his family home in Doylestown, Pennsylvania. The Mercers were world travelers with a great love for the arts, and they were active in social activities in Philadelphia, New York, and Boston. Mrs. Mercer was well-known for her generosity and interest in aiding hospitals, libraries, and many other charitable organizations. She wanted to bequeath a legacy to her beloved city of Boston, and The Mercer Trust, established at the time of her death, has provided significant, ongoing support to the Boston Symphony Orchestra as well as to other Boston cultural institutions.

BSO to Tour Europe December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

BSO Members in Concert

Ronald Knudsen leads the Newton Symphony Orchestra in a program including the Brahms *Tragic* Overture, the Saint-Saëns Piano Concerto No. 2 with soloist Jeffrey Kahane, and the Sibelius Symphony No. 3 on Sunday, November 13, at 8 p.m. at Aquinas Junior College, 15 Walnut Park in Newton. Single tickets are $12; for reservations or further information call 965-2555.

Max Hobart leads the Civic Symphony Orchestra at Jordan Hall on Sunday, November 20, at 3 p.m. The program includes the world premiere of Chambliss Giobbi's *Lunar Sun*, composed for the Civic Symphony Orchestra, Barber's Essay No. 1 for Orches-



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tra, Mendelssohn's *Italian* Symphony, and Beethoven's *Emperor* Concerto, with piano soloist Leslie Amper. Tickets are $12 and $8; for further information call 437-0231.

BSO bass player John Salkowski and pianist Louise Grabowski present a recital of music for double bass at the Massachusetts Hospital School in Canton on Friday, November 18, at 10:30 a.m. The program will include music of Saint-Saëns and Henry Eccles, and, in their premiere performances, arrangements by Mr. Salkowski of Jeffrey Moss's *Rubber Duckie* and marches by John Philip Sousa. For further information and complimentary tickets call 828-2440.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, December 7, and Friday, December 9, at 8 p.m. at Faneuil Hall. The program includes the overture to Rossini's *La scala di seta*, Haydn's Symphony No. 60, *Il distratto*, and Mozart's Serenade in D, K.100. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

In Appreciation

The BSO expresses its gratitude to the following communities which, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1987-88 season, these communities generously donated $9,700 to the orchestra. In Massachusetts: Andover, Cape Cod, Concord, Dedham, Marblehead, Newton/Wellesley, and North Shore; in New Hampshire: Manchester/Concord and North Hampton; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please contact the BSO Volunteer Office at (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 21 are works from the Zoe Gallery of Boston. Other organizations to be represented during the coming months are the DeCordova School (November 21-December 19), the Water Street Cooperative Gallery (December 19-January 16), and the Robert Klein Gallery (January 16-February 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

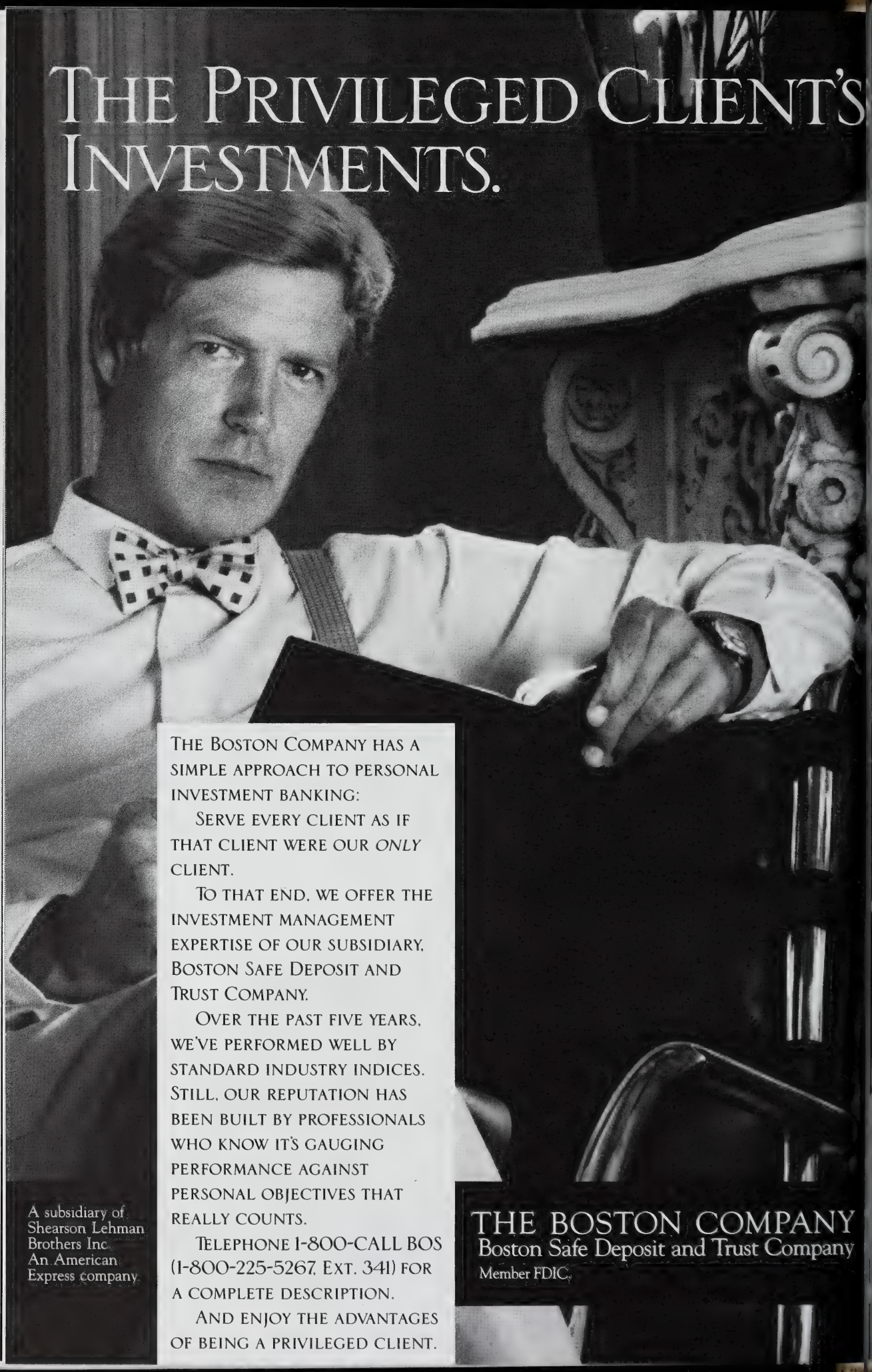
Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of $25 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Charles Munch chair

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Helen Horner McIntyre chair

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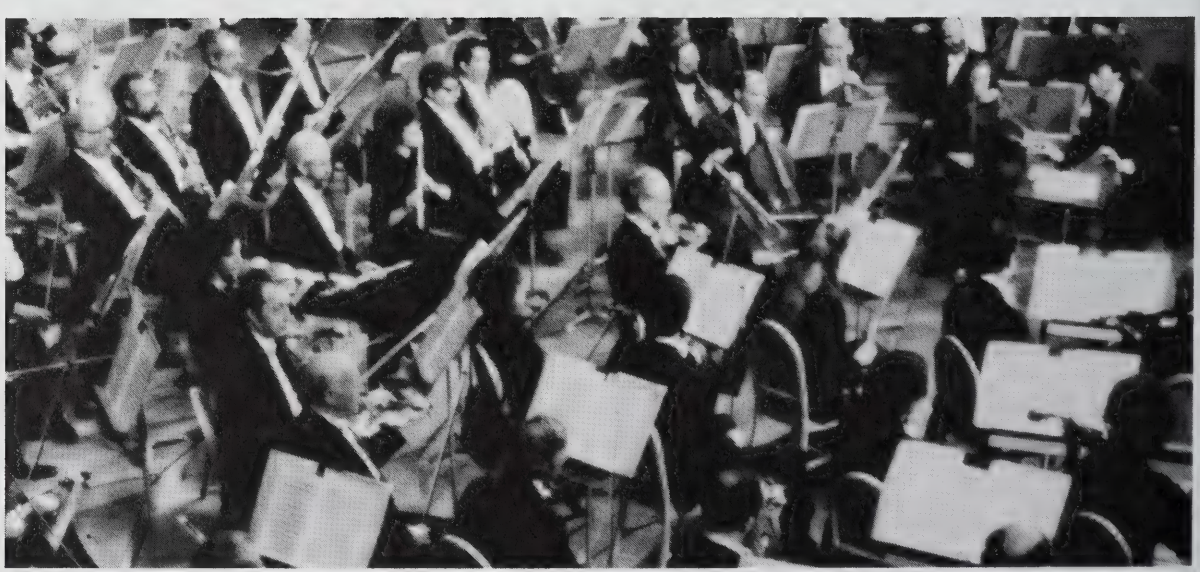
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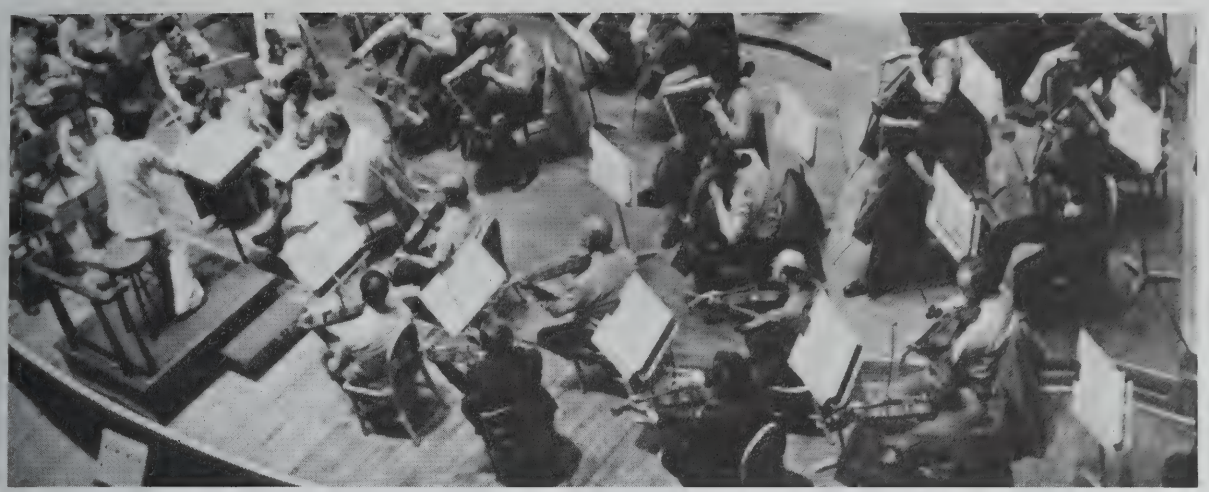
Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

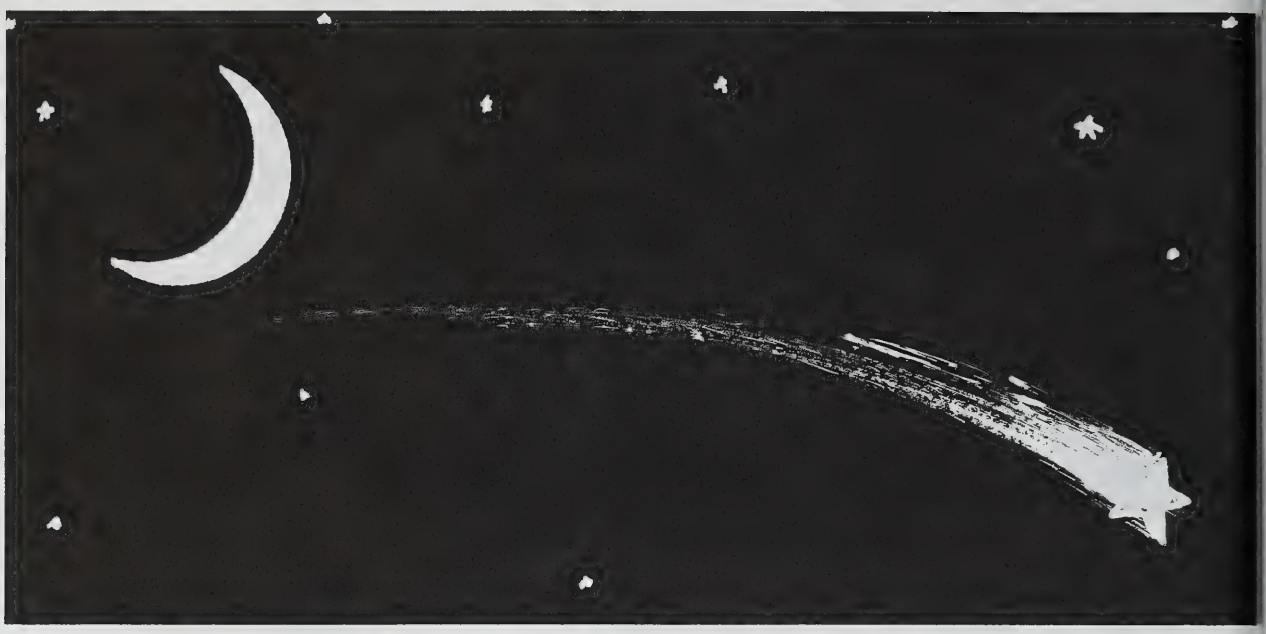
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers
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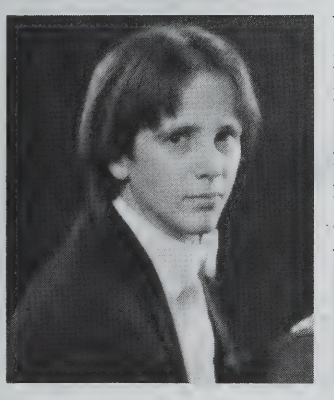
The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Peter Chapman



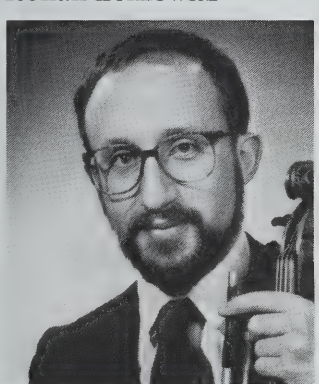
A member of the Boston Symphony Orchestra's trumpet section since July 1984, Peter Chapman was named second trumpet of the BSO and assistant principal trumpet of the Boston Pops Orchestra in 1988. Born in Montreal, Canada, Mr. Chapman received both his bachelor's and master's degrees in music from Boston University and first performed with the BSO while still a still a student at Boston University in 1966. A Fellow at the Tanglewood Music Center for four summers beginning in 1964, he was the first recipient of the TMC's C.D. Jackson Master Award. Mr. Chapman was selected by Leonard Bernstein for the original production of Bernstein's *Mass*, which opened the Kennedy Center in Washington, D.C. Before joining the Boston Symphony Orchestra he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. He has also been principal trumpet with the Opera Company of Boston, Boston Ballet, the Grant Teton Music Festival in Jackson, Wyoming, and Musica Viva. Mr. Chapman currently teaches at Boston University and at the New England Conservatory of Music.

James Cooke



Violinist James Cooke received his bachelor of music degree from the University of Illinois and his master of music degree from Boston University. He has studied violin with Joseph Silverstein, Denes Zsigmondy, and Malcolm Lowe, and is a member of the Boston Composers String Quartet. Before joining the Boston Symphony Orchestra in 1987, Mr. Cooke was an active member of Boston's musical community, performing with such ensembles as the Handel and Haydn Society, Alea III, SinfoNova, and the orchestra of the Boston Ballet.

Ronan Lefkowitz



Born in Oxford, England, Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College. His most notable teachers included Gerald Gelbloom, Max Rostal, Louise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. While in high school, he was concertmaster of and a frequent soloist with the Greater Boston Youth Symphony Orchestra. He was also concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a chamber music coach. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Also in 1984 he was featured on the PBS television program "Evening at Pops" as a soloist with three of his Boston Symphony colleagues in a performance of Vivaldi's Concerto for Four Violins. In 1986 Mr. Lefkowitz joined the contemporary music group Collage. That summer he performed the American premiere of Witold Lutosławski's *Chain II* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood. In the spring of 1988 he was one of five Boston Symphony members who are Greater Boston Youth



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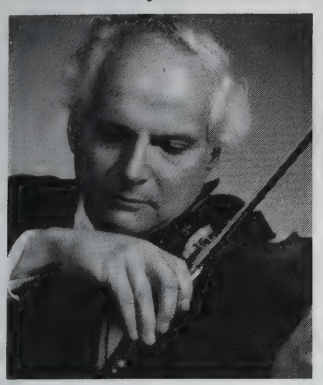
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Symphony alumni to take part as soloist in the world premiere of Peter Lieberson's *Gesar Legend*, which was composed for the Greater Boston Youth Symphony Orchestra.

Amnon Levy



Violinist Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play in 1950, Jascha Heifetz urged Mr. Levy's teachers to send him to the United States for advanced studies; there he attended the Juilliard School of Music in New York and the Curtis Institute of Music in Philadelphia, where he studied with Ivan Galamian. After graduating from the Curtis Institute in 1955, Mr. Levy participated in the Marlboro Music Festival in Vermont, where he performed chamber music with Rudolf Serkin. He joined the Boston Symphony Orchestra as a second violinist in 1964, moving to the first violin section in 1972. Mr. Levy has performed with orchestras and given solo recitals throughout the United States and in Mexico City, including several solo appearances with Arthur Fiedler and the Boston Pops Orchestra. Mr. Levy has recently embarked on a conducting career; he has participated in the conducting program at the Tanglewood Music Center, and he made his conducting debut at Jordan Hall in February 1988 with the Longwood Symphony Orchestra. He is now in his first season as assistant conductor of that orchestra.

Joel Moerschel



Born and raised in Oak Park, Illinois, Joel Moerschel received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. Mr. Moerschel has been a soloist on a number of occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas and received extensive training in orchestral music as a tutti player and principal cellist in professional and student orchestras before joining the Boston Symphony Orchestra in 1970. An active member of Boston's musical community, Mr. Moerschel is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and the new music ensemble Collage. He also performs the standard cello and piano literature with his wife Rita. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

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Thursday, November 10, at 8
Friday, November 11, at 2

LEON FLEISHER conducting

COPLAND	Orchestral Variations
MOZART	Symphony No. 34 in C, K.338 Allegro vivace Andante di molto Allegro vivace

INTERMISSION

RACHMANINOFF	Symphony No. 2 in E minor, Opus 27 Largo—Allegro moderato Allegro molto Adagio Allegro vivace

With this week's performances of Aaron Copland's Orchestral Variations, the Boston Symphony Orchestra is pleased to participate in the fourth annual American Music Week, an international celebration sponsored by the American Music Center to promote the performance and appreciation of contemporary music.

Thursday's concert will end about 9:55 and Friday's about 3:55.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



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Aaron Copland
Orchestral Variations



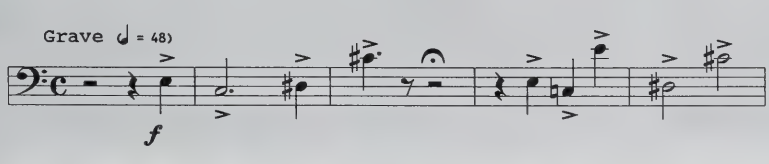
Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and lives in Peekskill, New York. He composed his Orchestral Variations in 1957 on a commission from the Louisville Orchestra, which gave the first performance under the direction of Robert Whitney on March 5, 1958. The present performances are the first by the Boston Symphony Orchestra. The score calls for two flutes (doubling two piccolos), oboe and English horn, two clarinets (second doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion (snare drum, tenor drum, bass drum, bongos, conga drum, cymbals, tam-tam, wood block, glockenspiel, xylophone, tubular bells, antique cymbals, cow bell), harp, and strings.

In 1948 the Louisville Orchestra began an imaginative and far-reaching commissioning program designed to generate new compositions from major composers, with the understanding that these would be performed in the regular subscription season; for many years, too, the new works were recorded and issued on a series available by subscription. Naturally, the orchestra sought to have the major American composers represented in their programs. To that end, the planners of the commissioning project repeatedly asked Aaron Copland if he would be willing to compose a piece for Louisville. But on five separate occasions he declined because of other commitments or a desire to write a piece more elaborate than the orchestra's budget would allow. Finally, on February 20, 1957, Copland responded to the latest expression of interest from the Louisville Orchestra with a proposal that was accepted. The letter sent to him made clear the orchestra's regret that he had not yet been able to take part in a program that had gone on for nearly a decade. Copland replied:

> I have your letter of invitation for a commission from the Louisville Orchestra. I too must confess feeling a bit of a stranger at having no part in so outstanding an undertaking. I am hoping that we can work something out that will be of interest to both of us.
>
> I have for a long time wanted to make an orchestral version of my Piano Variations. This is an eleven minute work that dates from 1930, and is generally considered to be among my most serious compositional efforts. I noted that Luigi Dallapiccola fulfilled a Louisville commission through a similar orchestral transcription of a series of variations. This encourages me to make a similar suggestion in my own case.

The suggestion was accepted, and Copland started work. The Piano Variations, composed in 1930, had long since been regarded not only as one of Copland's most important works, but in fact one of the seminal contributions to the literature of the piano. Though not long in running time, it is a large, craggy work, generally treating the piano percussively and emphasizing dry sonorities rather than sensuous effects.

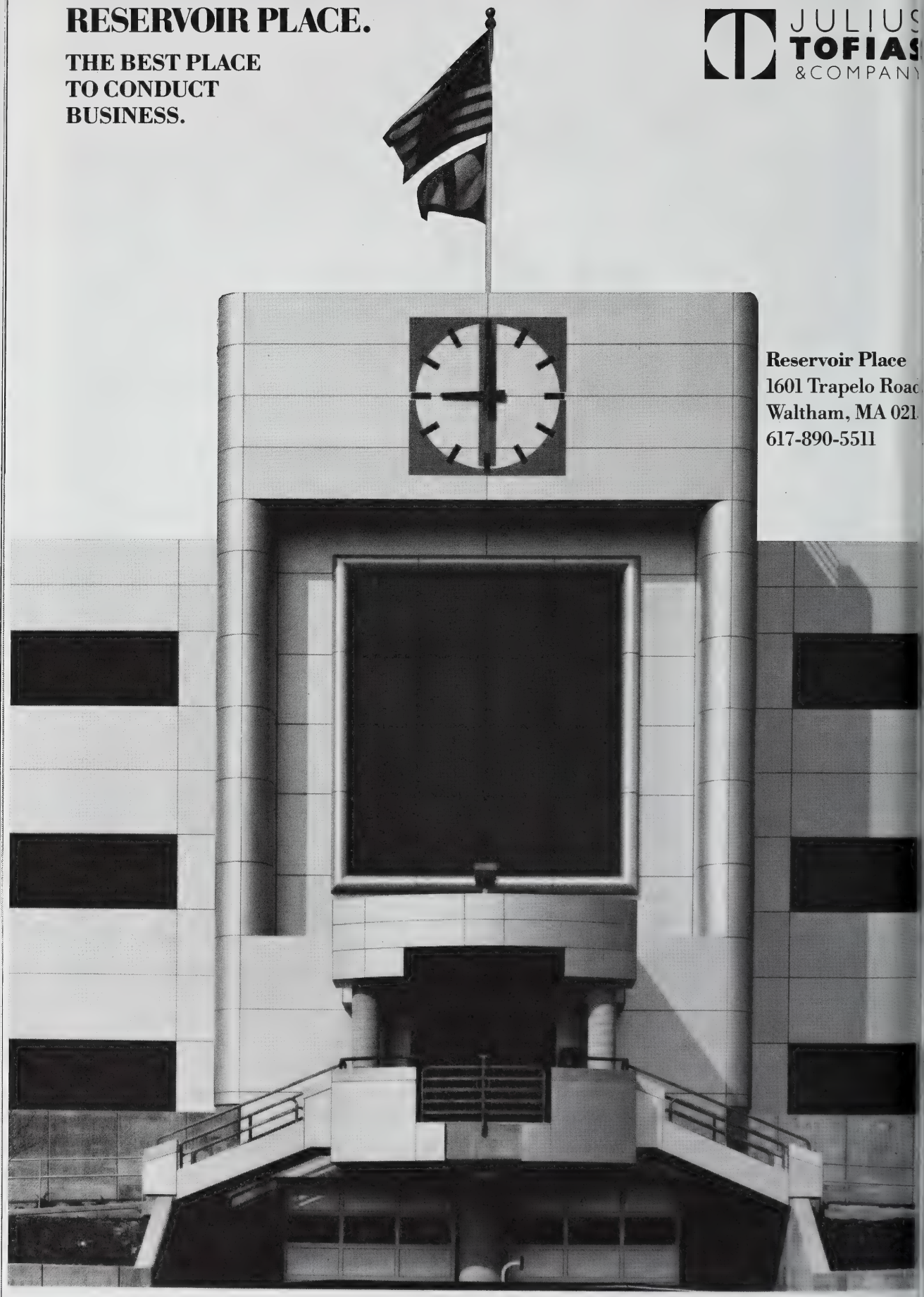
The theme begins with a four-note motive (in the horns and trombones) that forms the basis of the entire piece:



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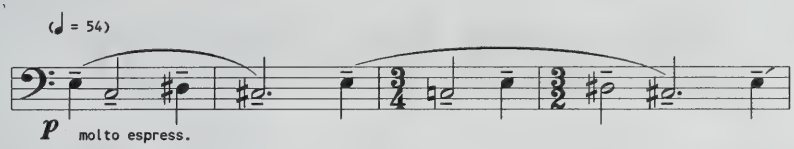
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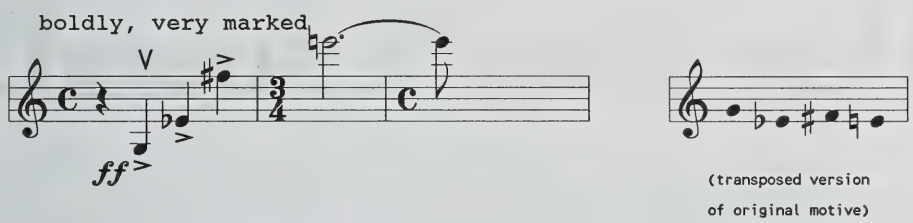


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At the outset it is rangy and rhetorical, but after the full statement of the theme, Copland presents it at the beginning of Variation I with the upward-leaping pitches lowered by an octave, to a much more lyrical effect, this mood being seconded in the orchestral version by the fact that it is played by muted strings:



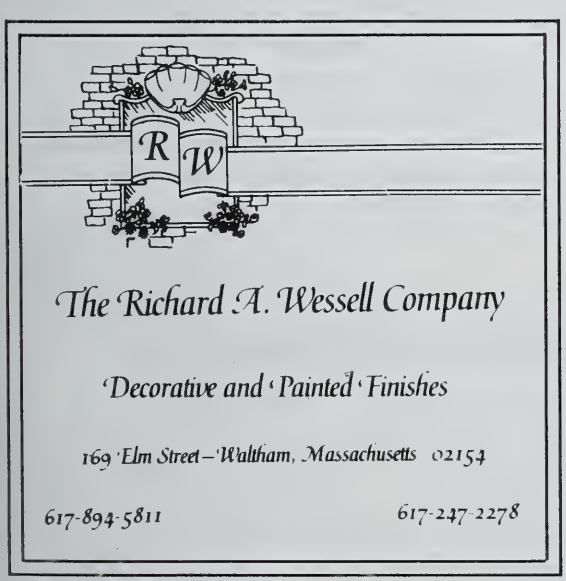
The twenty variations are numbered in the score, but the ear hears only a continuous development of ideas, each variation beginning with yet another version of the fundamental four-note motive. The first variations are fairly restrained, but from Variation VII they become more bold, starting with a statement of the four-note figure now arranged to leap determinedly upward:



Gradually the rhythms become more irregular, nervous, and the energy intensifies to the close, with a few lighter, almost scherzo-like moments before the imposing coda.

Copland noted that he made very few changes in the actual substance of the music, adding only a few contrapuntal touches at points where the original texture might have seemed too spare when spread out over the entire orchestral palette. This colorful new version of an old masterpiece ends up sounding like quite a different work, and it introduces the symphony-goer to one of the most significant American compositions of our century.

—Steven Ledbetter





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November–December Schedule

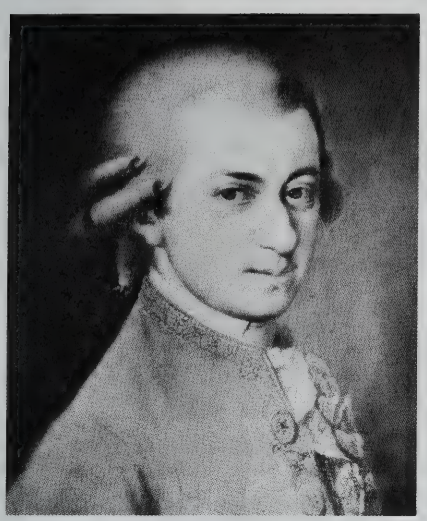
November 21 Monday	NEC Philharmonic and NEC Chorus	Pascal Verrot, Conductor Constantina Tsolainou, Choral Director Ravel, *Daphnis et Chloe (original version)* Prokofieff, *Suite from Romeo and Juliet.*
December 12 Monday	NEC Symphony Orchestra	Pascal Verrot, Conductor Stravinsky, *Rite of Spring* Winner of the NEC Concerto Competition *Concerto to be announced*
December 15 Thursday	NEC Youth Philharmonic Orchestra	Benjamin Zander, Conductor Prokofieff, *Symphony No. 5* Natasha Farny, cello, winner of the 1987–88 NEC Preparatory School Concerto Competition Dvořák, *Concerto for Cello in b*

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Wolfgang Amadè Mozart
Symposium No. 34 in C, K.~~388~~ 338



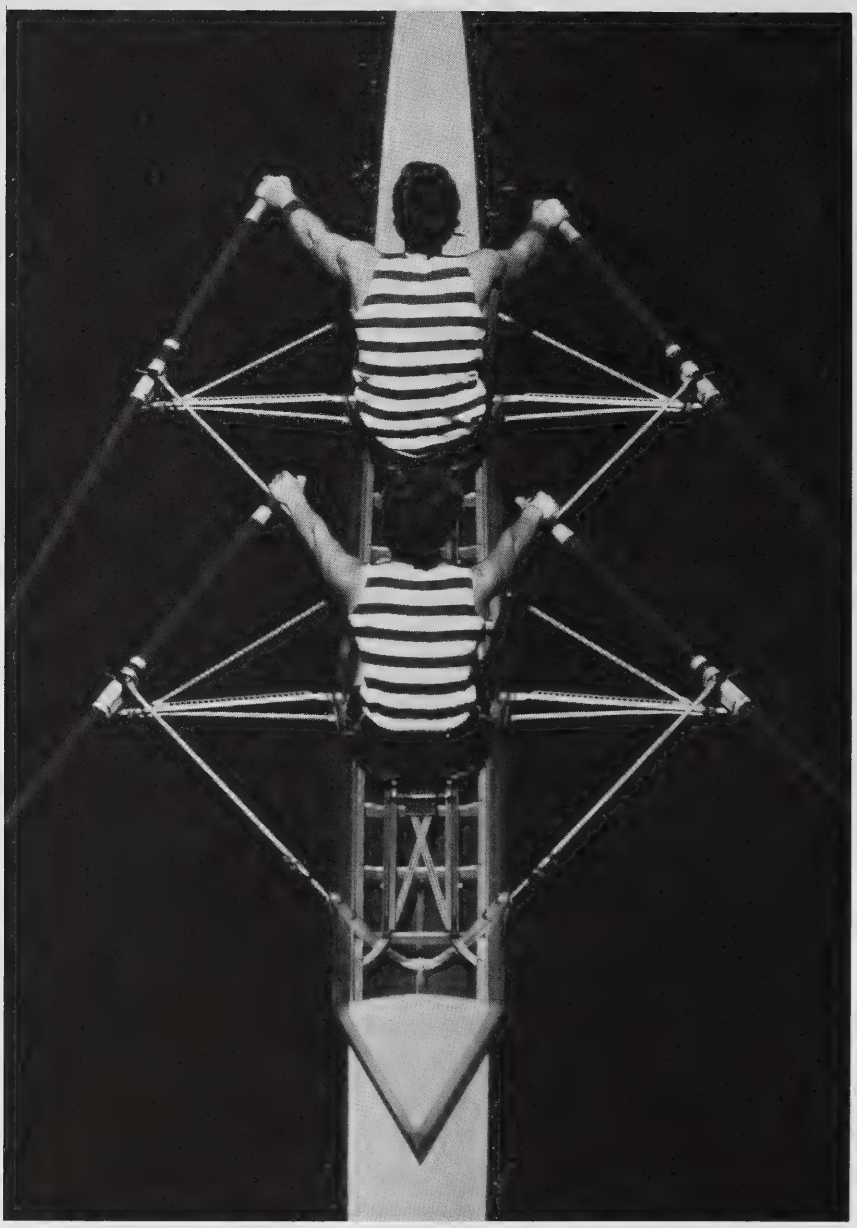
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed this C major symphony, K.338, in Salzburg on August 29, 1780. The date of the first performance is unknown. The symphony was first heard in the United States in a concert given in New York's Central Park by the Theodore Thomas Orchestra on August 26, 1875, in the series entitled "Thomas Summer Night Concerts." Thomas and the orchestra also gave the Boston premiere in the old Boston Music Hall on November 17, 1875. Wilhelm Gericke introduced the symphony to the BSO repertory on March 31 and April 1, 1899. It has also been conducted here by Pierre Monteux, Sir Thomas Beecham, Serge Koussevitzky, Arthur Fiedler, Richard Burgin, G. Wallace Woodworth, Sir Adrian Boult, Jorge Mester, Michael Tilson Thomas, Riccardo Muti, Colin David, Christoph Eschenbach, and Dennis Russell Davies, who led the most recent subscription performances in November 1986. The most recent Tanglewood performance was given by Michael Tilson Thomas, in August 1985. The score calls for oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

This is the last symphony that Mozart wrote in his home town of Salzburg, where he was finding his employment by the antipathetic and brutish Archbishop Colloredo to be more than he could take. Indeed, before long he would leave Salzburg permanently for life in Vienna and for the opportunity to make his mark on a larger stage than Salzburg had to offer. By the beginning of 1781 he had completed and produced in Munich the first of his great operatic scores (*Idomeneo*, which is finally beginning to take its rightful place in the pantheon of Mozart operas), and he actively looked away from Salzburg for new positions and opportunities to compose.

We do not know when the C major symphony was first performed; presumably it was intended for the archiepiscopal court in Salzburg. Certainly it is festive in its overall character, especially with the trumpets-and-drums C major fanfares of the outer movements. At the same time, though, there is a new expressiveness, the discovery of C minor even in the midst of the most assertive C major fanfares. Scarcely has the opening movement begun than an A-natural turns unexpectedly into an A-flat, and our major key has become minor. This same expressive turn lies at the core of Schubert's music four decades later; Mozart shows already the essence of its possibilities and in so doing greatly widens the emotional range of the symphony. The phrases seem to grow in larger steps, and their consequences are cast still farther afield. The secondary theme in the dominant key of G takes on a gentle poignancy with its passing chromatic notes. The development is an extended harmonic discussion of the implications of the minor key, thus making the recapitulation sound especially brilliant in its C major return—and perhaps with an ironic twist.

With divided violas and bassoons as the only woodwinds, the slow movement is unusually dark in color. The texture is almost that of chamber music—and, in fact, Mozart himself made the genre of the string quintet (with two viola parts) uniquely his own only a few years later. Here, too, Mozart borrows briefly from the minor key to enlarge the range of expression—briefly, but with double effectiveness for its understatement.

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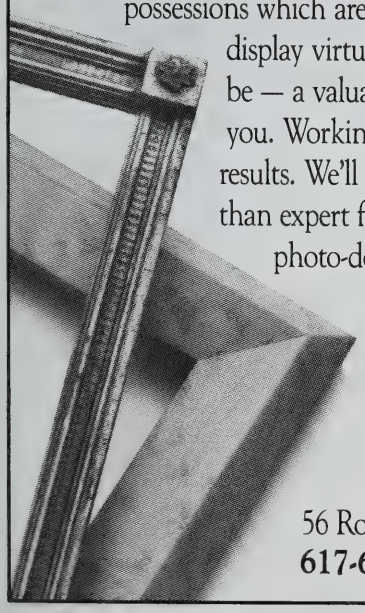
Mozart originally composed a minuet for this symphony, but later tore the music right out of the score (leaving only the first measures, which were on the back of the page that contained the end of the slow movement). It was common enough to omit the minuet in symphonies designed to suit French taste, but for Vienna it would be more normal to have the usual complement of four movements. Alfred Einstein once proposed that a minuet movement in C major (K.409[383f]) composed in Vienna in 1782 was intended by Mozart for performances in Vienna, and one occasionally hears peformances with K.409 inserted into the symphony at this point. Recent scholarship disagrees with Einstein, if only because the "added" minuet requires two flutes not otherwise needed and would therefore not have been practical in performance. Leon Fleisher does not include the minuet in his peformances here this week.

The woodwinds and trumpets return for the finale, which begins with a carefree C major tarantella of rushing scales and high exuberance. The exposition is entirely light and lively, making the development section's turn toward the minor so much the more significant. The shadows are routed, at least for the moment, at the recapitulation, after which only the merest passing shadow is cast upon the brilliant conclusion.

—S.L.

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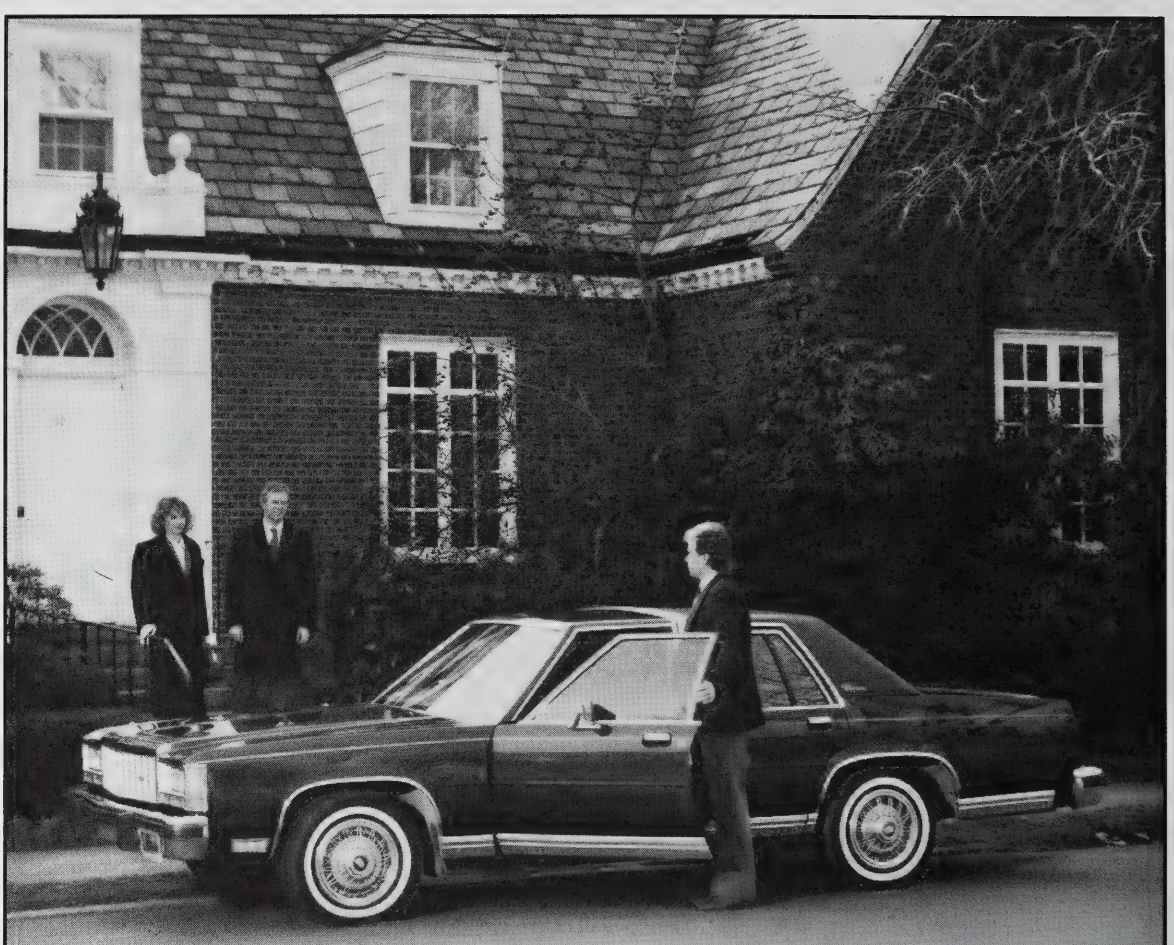
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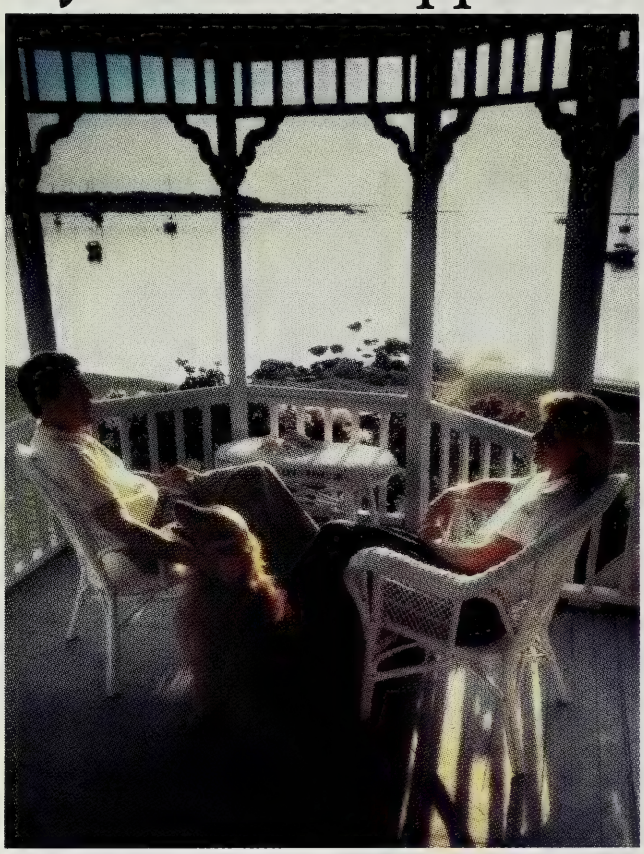
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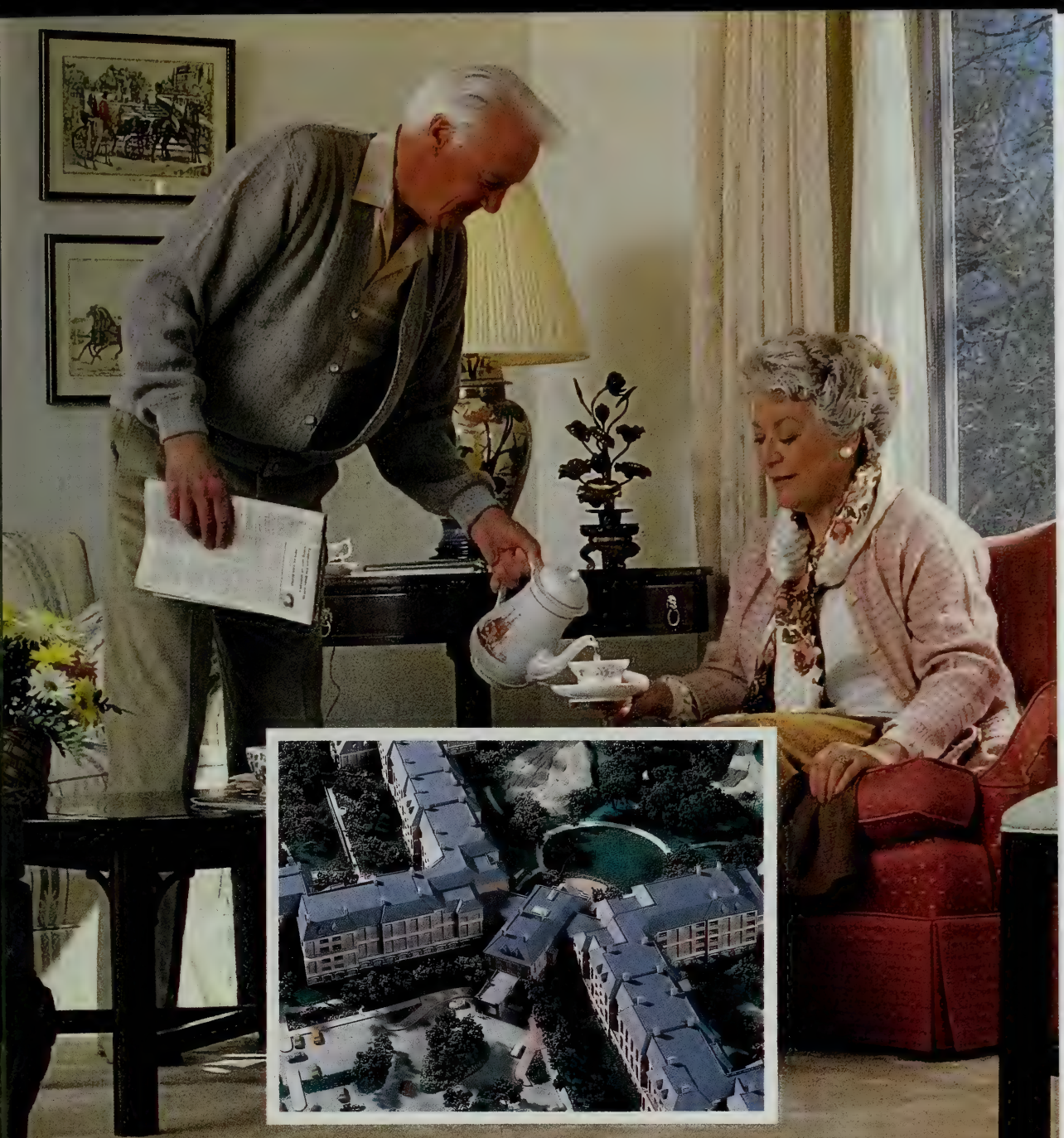
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Sergei Rachmaninoff
Symphony No. 2 in E minor, Opus 27



Sergei Vassilievich Rachmaninoff was born at Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed the Symphony No. 2 between October 1906 and April 1907 and conducted the first performance in St. Petersburg on January 26, 1908. The Philadelphia Orchestra gave the American premiere on November 26, 1909, the composer conducting. Max Fiedler introduced the work in Boston at the Symphony concerts of October 14 and 15, 1910. Karl Muck, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Izler Solomon, André Previn, Kazuyoshi Akiyama, David Zinman, and Eugene Ormandy performed it in later seasons, Koussevitzky choosing it for the Rachmaninoff memorial concerts in April 1943. The most recent performances were Simon Rattle's, on subscription concerts in March 1987, and Leon Fleisher's, on a Tanglewood concert celebrating his sixtieth birthday this past July. The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight*, through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.

He began work on a new opera, *Monna Vanna*, based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his métier after extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the

inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not

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composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this lengthy work (which runs nearly an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. Audiences take more easily to big symphonies these days, now that Mahler has become established as standard repertory just about everywhere, so there is no longer the justification (if it was ever there) to perform the Rachmaninoff Second with crippling abridgments. However, until Simon Rattle's uncut performances at Symphony Hall in March 1987, the Boston Symphony had not played the

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score complete since Karl Muck conducted it in 1917! At these performances, Leon Fleisher will take some, though not all, of the "standard" cuts.

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways, expanding ever onward without repetition, through the twenty-three measures of its length. The middle section of the movement is more lightly scored, with brief questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic mood with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement continues with a normal recapitulation and a swift coda that ends this long symphony in a truly resplendent manner.

—S.L.

More . . .

The fullest discussion of Copland's life comes in his own words, so far as they go. Copland and scholar Vivian Perlis have produced an unusual autobiography with supplements, which will ultimately consist of two volumes; the first is now available: *Copland: 1900 Through 1942* (St. Martin's). The second and final volume is well under way. It is witty, friendly, and personable without being particularly personal, but it gives a clear-eyed view of the public man and musician, amplified by reminiscences from many of his colleagues and friends. For musical discussion, Arthur Berger's short book *Copland* remains a classic; it does not deal with works written after the early 1950s, but it is exceptionally knowledgeable and appreciative, yet quite technical issues are treated in a surprisingly accessible manner (would that all books about music said so much so easily!). Neil Butterworth's *The Music of Aaron Copland* (Universe) is an up-to-date discussion of the composer's entire output. The recommended recording of the Orchestral Variations is the composer's own, with the London Symphony Orchestra, which was at one time available on CBS; it has not yet been reissued on compact disc.

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice

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pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). The Mozart symphonies are available in a historical-instrument performance by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre); in this set, each symphony is played by an orchestra of the same size and physical placement as the one for which Mozart composed it (neither size nor arrangement was standardized in his day, and the music sometimes reflects the character of a given ensemble). Symphony No. 34 is included in Volume 5 of the series and is also available on a compact disc, coupled with the *Jupiter* Symphony. For a stylish performance with modern instruments, I would recommend Neville Marriner's reading with the Academy of St. Martin-in-the-Fields (Argo).

Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years than the change in the treatment he receives in Grove's Dictionary between the 1955 edition and The New Grove of 1980: Geoffrey Norris's long and insightful article in 1980 (where the name is spelled Rakhmaninov) is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reissued, along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich, in *The New Grove Russian Masters 2* (Norton, available in paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris's excellent contribution to The Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides (University of Washington paperback) is both informative and inexpensive. Firsthand statements by the composer, drawn mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). Simon Rattle has recorded Rachmaninoff's Second Symphony with the Los Angeles Philharmonic Orchestra (Angel) in a spacious reading. André Previn has recorded it twice; I particularly like the flexibility and expansiveness of his second version, with the Royal Philharmonic Orchestra, which is abetted by superb recorded sound (Telarc). Vladimir Ashkenazy offers a very different view, urgent and tense, coming in at a strikingly shorter duration than the others, a difference based on tempo, not cuts. All of the above versions are available on compact disc.

—S.L.

Corrigenda . . .

Observant listeners (and readers) at our concerts of October 20 through 23 will have realized that the Harrison Piano Concerto conducted by Dennis Russell Davies with soloist Ursula Oppens had four movements, as stated in the program note. The final movement, Allegro moderato, was inadvertently omitted from the program page.

Also, the program note for Albert Roussel's *Bacchus et Ariane*, Suite No. 2, the following week, gave the composer's date of death as August 23, 1927; the year should have been 1937. The year the piece was composed was correctly given as 1930.





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Leon Fleisher



Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic. In 1952 he became the first American to win a major European competition, receiving first prize in the Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos, recently reissued on compact disc, are still considered definitive. It was at the height of his career, during the 1964-65 season, that Mr. Fleisher arrived at the most difficult decision of his life—to withdraw from concertizing, at least temporarily: a muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

Drawing upon his musical knowledge and his experience working with many of the world's greatest conductors, Mr. Fleisher began a new phase of his musical life. He was a co-founder of the Theater Chamber Players of the Kennedy Center in 1967, and he became conductor and music director of the Annapolis Symphony in 1970. That summer he made his New York conducting debut at the Mostly Mozart Festival in New York. In 1973 he was named associate conductor of the Baltimore Symphony, a post he held for five years. He has also conducted the Boston Symphony Orchestra (in 1971 at Tanglewood, and also this past summer, when he was conductor and soloist for a concert celebrating his sixtieth birthday; he makes his subscription series debut as conductor this week in Symphony Hall), the Pittsburgh Symphony, the Chicago Symphony at Ravinia, the Cleveland Orchestra, the St. Paul Chamber Orchestra, the Baltimore Symphony, and the orchestras of Cincinnati, San Francisco, Seattle, Detroit, Dallas, Vancouver, and Brussels. In addition, he makes frequent appearances in chamber music and with orchestra performing the left-hand piano literature, and he has served on the juries of the most important international competitions. He became an adjunct professor at the University of Michigan, Ann Arbor, in 1982, he has given master classes at the Salzburg Summer Academy, and in 1985 he was named artistic director of the Tanglewood Music Center, the Boston Symphony Orchestra's summer academy for advanced musical training.

Between 1954 and 1962, Mr. Fleisher appeared with the Boston Symphony Orchestra as piano soloist in concertos of Brahms, Beethoven, Mozart, and Franck; more recently, under Seiji Ozawa's direction, he has performed the Ravel Concerto for left hand, Benjamin Britten's *Diversions* for piano left-hand and orchestra, and Prokofiev's Piano Concerto No. 4. Mr. Fleisher's engagements during the 1988-89 season include conducting appearances with the Montreal Symphony, the Boston Symphony, the Peabody Symphony, and the Japan Philharmonic, and his debut conducting opera with Baltimore Opera performances of Mozart's *Marriage of Figaro*. His appearances as piano soloist include the San Francisco Symphony and the New York Philharmonic. He will also be conductor and piano soloist with the Japan Philharmonic on a tour throughout Japan. His most recent appearances with the Boston Symphony Orchestra were as soloist in Franz Schmidt's Piano Concerto in E-flat for the left hand, on this season's Opening Night concert and then again at Carnegie Hall last month.

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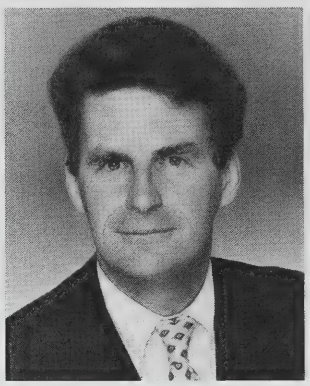
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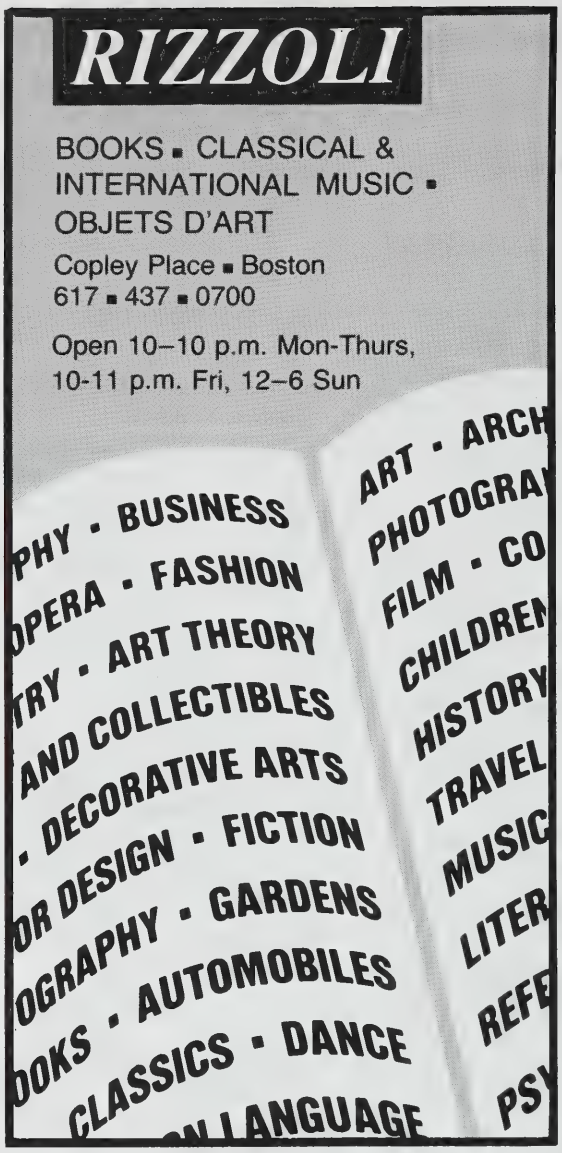
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Saturday, November 12, at 7:30

Special Non-Subscription Open Rehearsal: Tickets at $10 (general admission) are available at the Symphony Hall box office, or from "Symphony-Charge" at (617) 266-1200.

Tuesday, November 15, at 8

Friday, November 18, at 2

SEIJI OZAWA conducting

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Elektra, Opus 58

Tragedy in one act by Hugo von Hofmannsthal

Elektra ..... HILDEGARD BEHRENS, soprano
Chrysothemis, her sister ..... NADINE SECUNDE, soprano
Klytemnestra, their mother ..... CHRISTA LUDWIG, mezzo-soprano
Aegisth, Klytemnestra's lover ..... RAGNAR ULFUNG, tenor
Orest, brother to Elektra and Chrysothemis ..... JORMA HYNNINEN, baritone

Guardian to Orest ..... BRIAN MATTHEWS, bass
Confidante to Klytemnestra ..... EMILY RAWLINS, soprano
Klytemnestra's Trainbearer ..... DOMINIQUE LABELLE, soprano
1st Maid ..... JOAN KHARA, mezzo-soprano
2nd Maid ..... WENDY HILLHOUSE, mezzo-soprano
3rd Maid ..... DIANE KESLING, mezzo-soprano
4th Maid ..... EMILY RAWLINS, soprano
5th Maid ..... CYNTHIA HAYMON, soprano
Overseer ..... MARITA NAPIER, soprano
Young Servant ..... BRAD CRESSWELL, tenor
Old Servant ..... BRIAN MATTHEWS, bass
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Next Program . . .

Thursday, November 17, at 8
Saturday, November 19, at 8

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MOZART — *Sinfonia concertante* in E-flat for oboe, clarinet, horn, and bassoon, K.Anh.C14.01
Allegro
Adagio
Andantino con variazioni

ALFRED GENOVESE, oboe
HAROLD WRIGHT, clarinet
CHARLES KAVALOVSKI, horn
SHERMAN WALT, bassoon

GLAZUNOV — Violin Concerto in A minor, Opus 82
Moderato—Andante—
Allegro

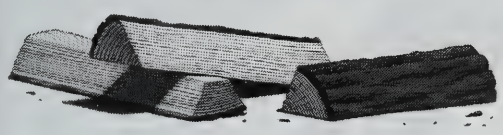
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Tuesday 'C'—November 15, 8-9:55
Friday 'B'—November 18, 2-3:55

SEIJI OZAWA conducting
HILDEGARD BEHRENS, soprano (Elektra)
NADINE SECUNDE, soprano (Chrysothemis)
CHRISTA LUDWIG, mezzo-soprano (Klytemnestra)
RAGNAR ULFUNG, tenor (Aegisth)
JORMA HYNNINEN, baritone (Orest)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAUSS	*Elektra*

Thursday 'D'—November 17, 8-10
Saturday 'A'—November 19, 8-10

SEIJI OZAWA conducting
FRANK PETER ZIMMERMANN, violin
ALFRED GENOVESE, oboe
HAROLD WRIGHT, clarinet
SHERMAN WALT, bassoon
CHARLES KAVALOVSKI, horn

MOZART	*Sinfonia concertante* in E-flat for oboe, clarinet, bassoon, and horn
GLAZUNOV	Violin Concerto
BEETHOVEN	Symphony No. 7

Thursday 'C'—Wednesday, November 23, 8-10
Friday 'A'—November 25, 2-4
Saturday 'B'—November 26, 8-10

SEIJI OZAWA conducting

WEBERN	Five Pieces for Orchestra
MAHLER	Symphony No. 9

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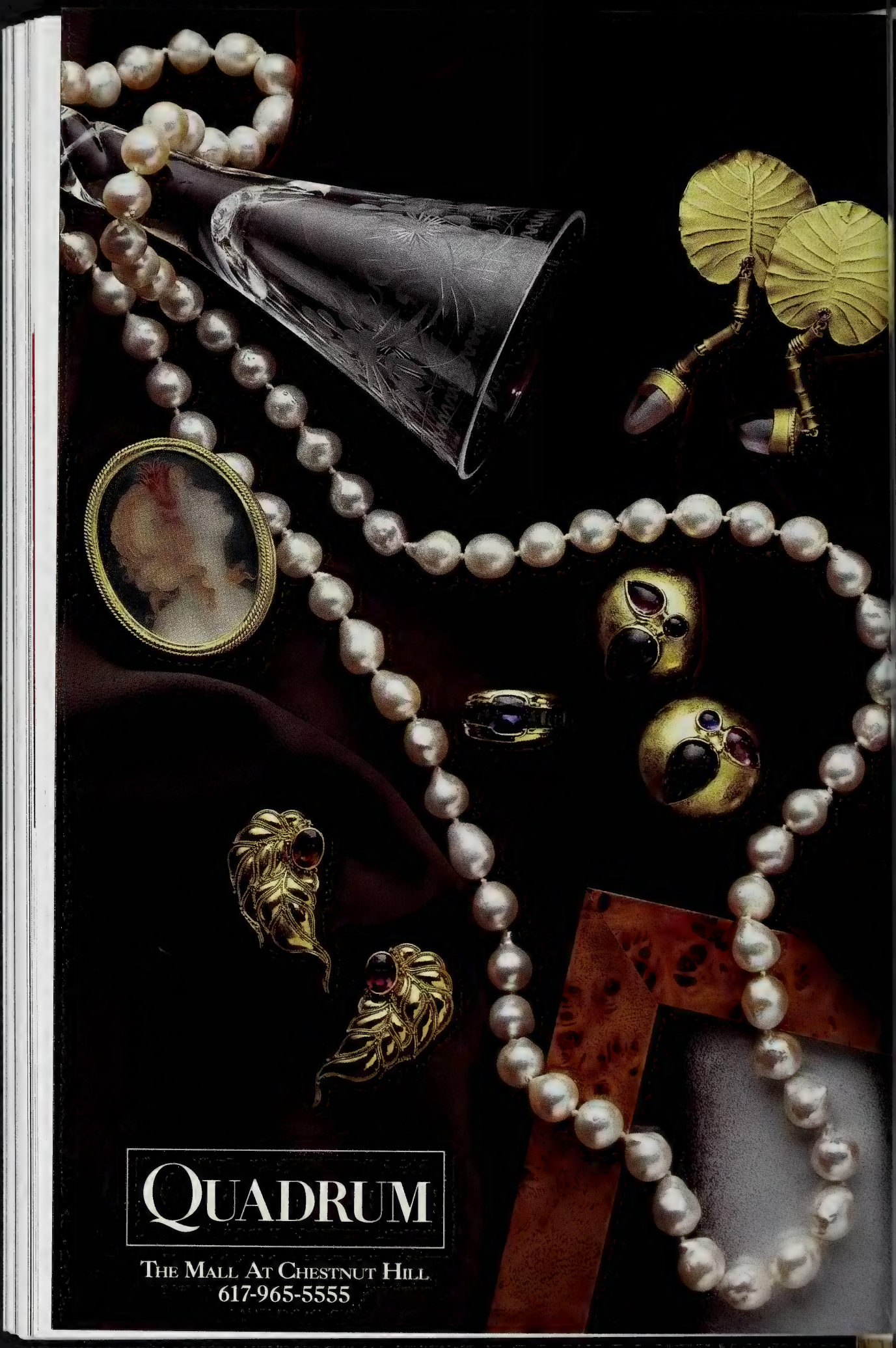
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BSO

An Endowed Concert: In Appreciation

This week's Friday-afternoon concert has been underwritten by a generous gift from Mrs. James H. Perkins under the BSO's Concert Endowment Program. Mrs. Perkins holds the distinction of being the first woman elected to the BSO's Board of Trustees, in 1962; she was deeply involved in the Ford Foundation fundraising efforts in the 1960s.

For the past twenty-five years Mrs. Perkins has continued to support the Boston Symphony Orchestra through generous financial support and ongoing involvement in Board-related activities. The November 18 performance of Strauss's *Elektra* is the third concert Mrs. Perkins has underwritten, the other two being a performance of Bach's B minor Mass in December 1985 and a concert with guest soloist Murray Perahia in October 1987. Mrs. Perkins chooses to give to the orchestra through this program because of its obvious and direct support of music. She says that "it's great fun to be an Esterházy."

For a gift of $25,000, the BSO will name a concert in honor of, or in memory of, someone you care about. If you are interested in naming a concert, please call the Development Office at (617) 266-3143.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Anne Stoneman Chair

For more than fifty years and continuing well into her eighties, Mrs. David Stoneman came to Boston Symphony Orchestra concerts on Friday afternoons and sat in the same seat in the left front section of Symphony Hall. She began attending concerts before the Koussevitzky era, and her devotion to the orchestra extended through the Munch and Leinsdorf years. A very private woman, she made her family the center of her life. She grew up in Boston, where she remained for all of her ninety-nine years. In addition to her family, her other great loves in Boston were the BSO and the Red Sox! Mrs. Stoneman lived quietly in dignity and beauty, and the endowment of the Boston Symphony Orchestra Chair currently occupied by assistant principal violist Patricia McCarty is intended to honor Mrs. Stoneman's memory appropriately by benefiting an institution she held so dear.

BSO to Tour Europe December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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BSO Members in Concert

Max Hobart leads the Civic Symphony Orchestra at Jordan Hall on Sunday, November 20, at 3 p.m. The program includes the world premiere of Chambliss Giobbi's *Lunar Sun*, composed for the Civic Symphony Orchestra, Barber's Essay No. 1 for Orchestra, Mendelssohn's *Italian* Symphony, and Beethoven's *Emperor* Concerto, with piano soloist Leslie Amper. Tickets are $12 and $8; for further information call 437-0231.

BSO bass player John Salkowski and pianist Louise Grabowski present a recital of music for double bass at the Massachusetts Hospital School in Canton on Friday, November 18, at 10:30 a.m. The program will include music of Saint-Saëns and Henry Eccles, and, in their premiere performances, arrangements by Mr. Salkowski of Jeffrey Moss's *Rubber Duckie* and marches by John Philip Sousa. For further information and complimentary tickets call 828-2440.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, December 7, and Friday, December 9, at 8 p.m. at Faneuil Hall. The program includes the overture to Rossini's *La scala di seta*, Haydn's Symphony No. 60, *Il distratto*, and Mozart's Serenade in D, K.100. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

Friday Previews

Friday-afternoon BSO concertgoers have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert program. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Wing of Symphony Hall. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Wing, where complimentary bouillon, coffee, tea, and sweets are provided. Tickets for individual Friday Previews are available at the door for $5 (as space permits), or you may subscribe to any five for $15. To receive an advance order form or make a phone reservation, please call the Volunteer Office at (617) 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 21 are works from the Zoe Gallery of Boston. Other organizations to be represented during the coming months are the DeCordova School (November 21-December 19), the Water Street Cooperative Gallery (December 19-January 16), and the Robert Klein Gallery (January 16-February 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.



Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
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Fahnestock chair

Vyacheslav Uritsky
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Edgar and Shirley Grossman chair

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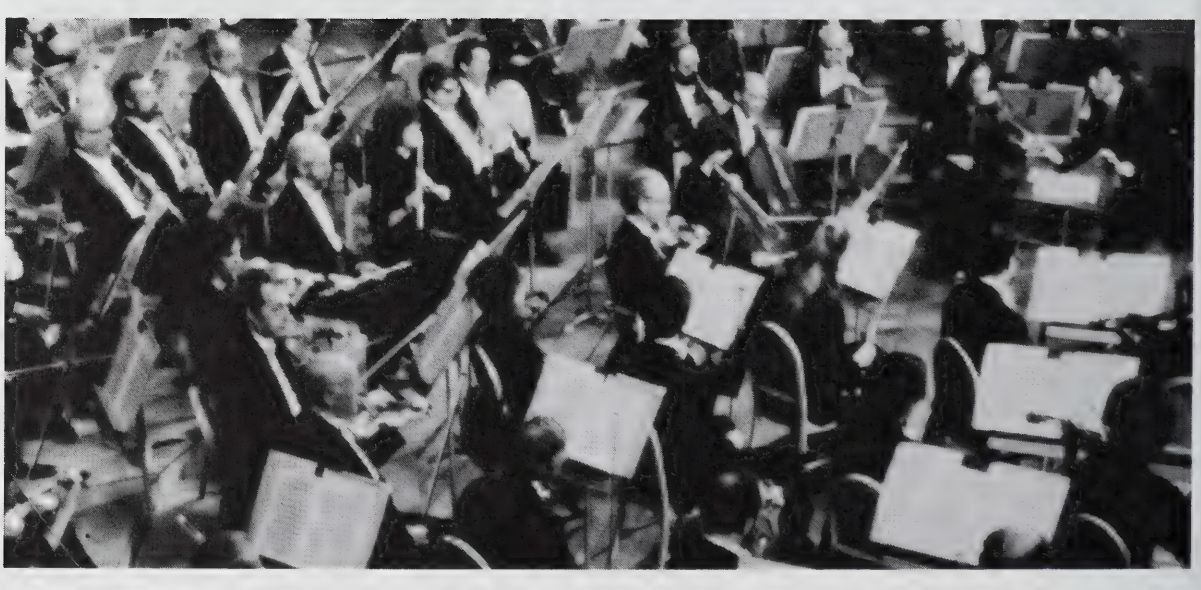
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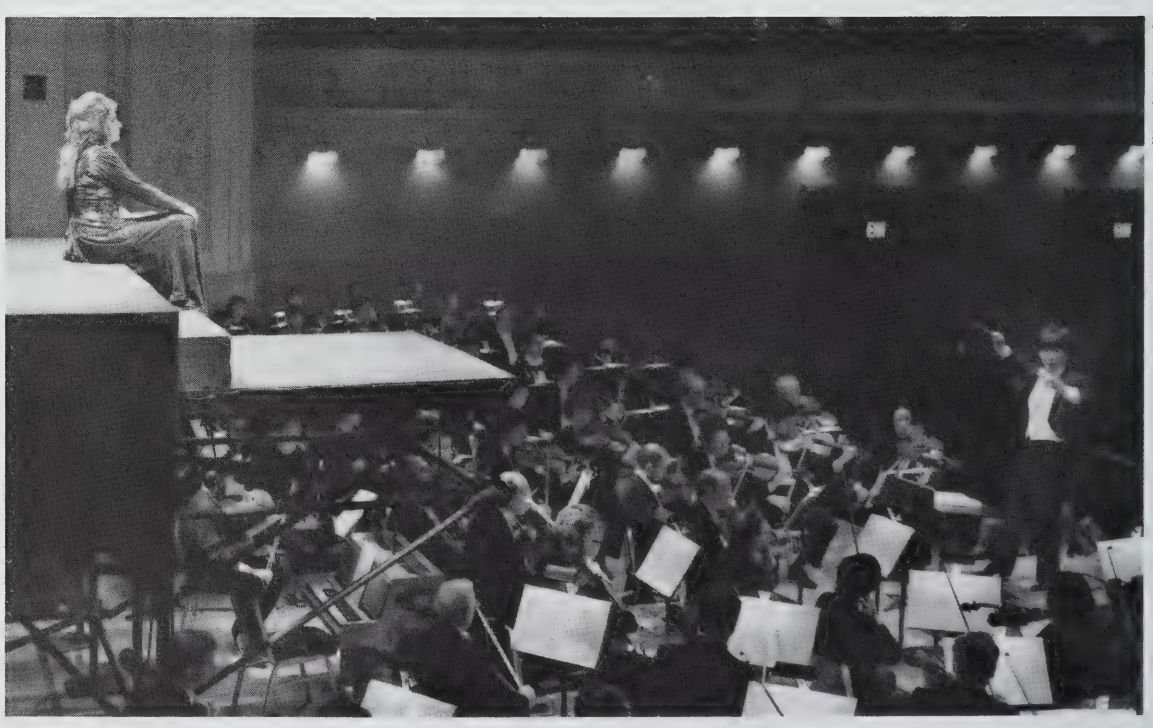
RICHARD STRAUSS

Elektra, Opus 58

Tragedy in one act by Hugo von Hofmannsthal

Elektra ..... HILDEGARD BEHRENS, soprano
Chrysothemis, her sister ..... NADINE SECUNDE, soprano
Klytemnestra, their mother ..... CHRISTA LUDWIG, mezzo-soprano
Aegisth, Klytemnestra's lover ..... RAGNAR ULFUNG, tenor
Orest, brother to Elektra and Chrysothemis ..... JORMA HYNNINEN, baritone

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"Elektra" at Carnegie Hall, December 1987



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Confidante to Klytemnestra ..... EMILY RAWLINS, soprano
Klytemnestra's Trainbearer ..... DOMINIQUE LABELLE, soprano
1st Maid ..... JOAN KHARA, mezzo-soprano
2nd Maid ..... WENDY HILLHOUSE, mezzo-soprano
3rd Maid ..... DIANE KESLING, mezzo-soprano
4th Maid ..... EMILY RAWLINS, soprano
5th Maid ..... CYNTHIA HAYMON, soprano
Overseer ..... MARITA NAPIER, soprano
Young Servant ..... BRAD CRESSWELL, tenor
Old Servant ..... BRIAN MATTHEWS, bass
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A synopsis of the plot begins on page 29.
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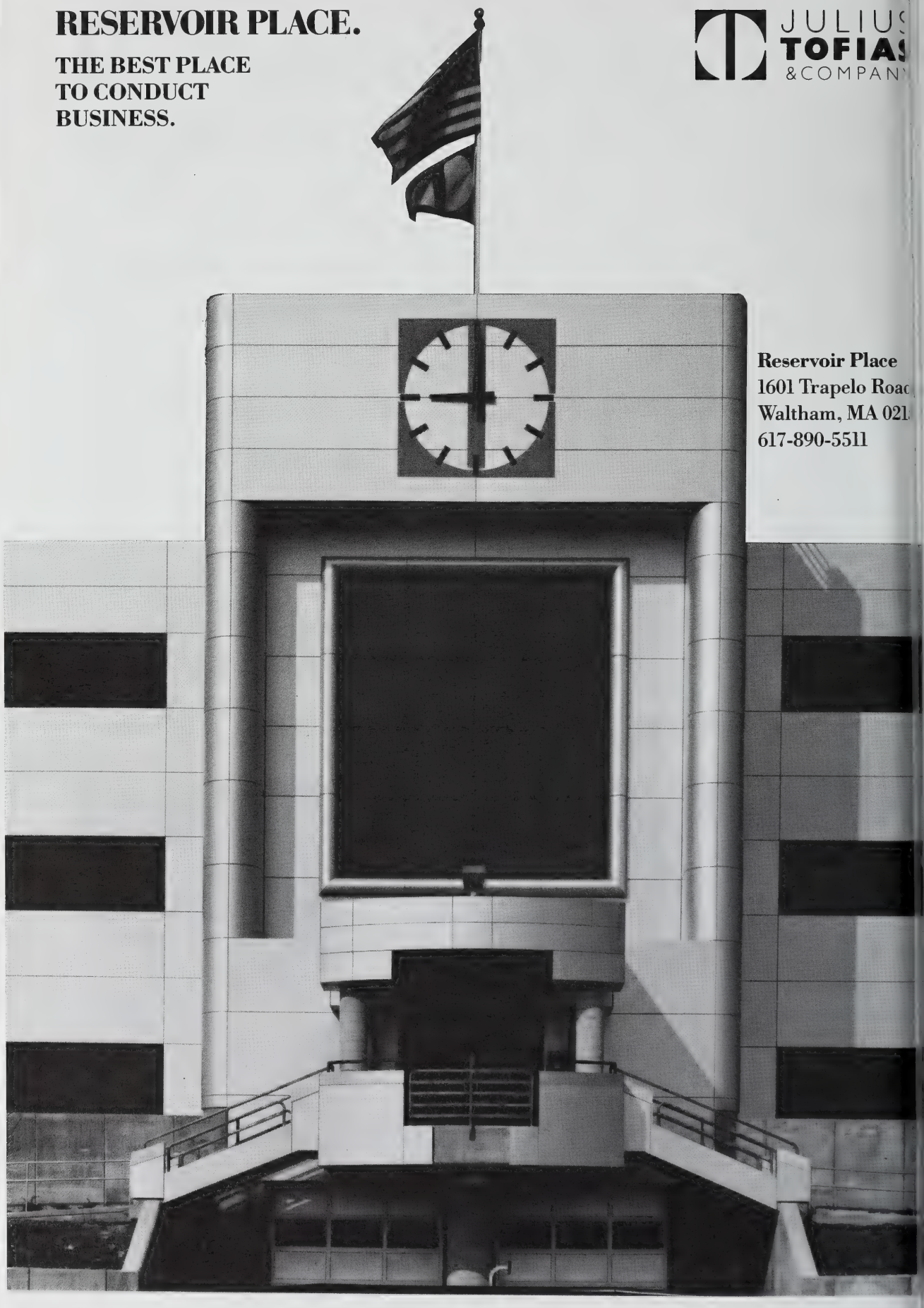
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Richard Strauss
Elektra, Opus 58



Richard Georg Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Elektra *between 1906 and 1908 to a libretto by Hugo von Hofmannsthal based largely on the tragedy of Sophocles. It was first performed by the Dresden Court Opera on January 25, 1909. Ernst von Schuch conducted, with Annie Krull as Elektra, Margarethe Siems as Chrysothemis, Ernestine Schumann-Heinck as Klytemnestra, Johannes Sembach as Aegisth, and Karl Perron as Orest. The American premiere was given by Oscar Hammerstein's Manhattan Opera Company in New York on February 1, 1910, oddly enough, in French. The Boston Symphony Orchestra performed* Elektra *complete for the first time in December 1987 in Boston and at Carnegie Hall, under the direction of Seiji Ozawa; the principal roles were sung by Hildegard Behrens (Elektra), Nadine Secunde (Chrysothemis, in Boston), Ruth Falcon (Chrysothemis, in Boston and in New York), Christa Ludwig (Klytemnestra), James King (Aegisth), and Brian Matthews (Orest). The orchestra gave another performance of* Elektra *at Tanglewood this past summer, again under Seiji Ozawa, with Hildegard Behrens (Elektra), Johanna Meier (Chrysothemis), Maureen Forrester (Klytemnestra), Hermann Winkler (Aegisth), and Brian Matthews (Orest) in the lead roles. The orchestra for* Elektra *includes three flutes and piccolo (third flute doubling second piccolo), two oboes and English horn (doubling third oboe), heckelphone (here bass oboe), four clarinets (sometimes all in B-flat, sometimes divided evenly between B-flat and A) and E-flat clarinet, two basset horns and bass clarinet, three bassoons and contrabassoon, four horns, two B-flat tubas and two F tubas (doubling fifth through eighth horns), six trumpets and bass trumpet, three trombones and contrabass trombone, contrabass tuba, six to eight timpani (for two players), glockenspiel, triangle, tambourine, side drum, rute, cymbals, bass drum, tam-tam, celesta, two harps (doubled if possible), and strings.*

The scandalous premiere of *Salome* in 1905 made Strauss, already a famous modern composer, into a notorious modern composer. The difficulty of the music, both for the orchestra and the principal singers, the psychopathic personality of the heroine, the strip-tease dance of the seven veils near the climax, and the shocking necrophilia of the final moments sufficed to get the opera banned in Boston, though it was performed often enough elsewhere to make Strauss a comfortably wealthy man. Strauss was delighted with the notoriety, but he was never one to man the revolutionary barricades, and what he wanted most of all was great success. It was only natural, then, that after *Salome* he should want to have a change of pace; in fact he most of all wanted to compose a comedy, something more like Mozart's *Marriage of Figaro* than Wagner's *Tristan*. The comedy ultimately was composed and turned out to be Strauss's most successful opera, but it didn't happen right away. Before he could produce *Der Rosenkavalier*, Strauss composed another opera about a woman with a psychopathic obsession, *Elektra*.

Elektra marked the first time that Strauss collaborated with one of the great opera librettists, Hugo von Hofmannsthal. Hofmannsthal was a decade younger than the composer, but he had begun to make his mark as a poet already during his student days with a considerable output of lyric poetry and short plays. By the turn of the century Hofmannsthal began writing longer plays, often based on an older work. His



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introspective personality sought to penetrate and understand the psychology of earlier societies, and he turned this understanding to a modernized view of classical drama. (It is scarcely a surprise that he was working at the same time and in the same city as Sigmund Freud.)

Early in 1903 Hofmannsthal had completed an adaptation (for the spoken theater) of Sophocles' tragedy *Electra* (spelled as here, with a "c," to distinguish it from Hofmannsthal's German adaptation, *Elektra*). The story of Electra, one of several climactic incidents in the long, complex, bloody, and guilt-ridden annals of the house of Atreus, is unique in that dramatic versions survive from all three of the great Greek tragic authors. The earliest version, by Aeschylus, dating from 458 B.C., is the *Choephori* (or *The Libation Bearers*), the middle panel of his great triptych, the *Oresteia*. Versions by Sophocles and Euripides, both quite different from that of Aeschylus and from each other's, were produced about a generation later, roughly contemporaneous with the last stages of the enervating Peloponnesian War. Although Hofmannsthal's play comes basically from Sophocles, he makes use of elements selected from all three of the classic tragedies.

Elektra was staged by Max Reinhardt, who had earlier produced Oscar Wilde's *Salome* in the production that had drawn Strauss's attention to that work and led directly to the composition of his opera. Reinhardt even cast the same actress, Gertrud Eysoldt, for the title role of both dramas. Strauss attended a performance of *Elektra* and was struck by its similarity to *Salome*. He had learned how to treat that kind of play—a long single act—as an extended symphonic poem with voices, and he no doubt already saw intriguing possibilities in Hofmannsthal's powerful drama.

When Hofmannsthal got word that the composer had expressed an interest in *Elektra*, he wasted no time in getting in touch with him. But Strauss was concerned



Hugo von Hofmannsthal and Richard Strauss

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that he should seem to be repeating himself so soon. Perhaps, he thought, *Elektra* should wait until after he had written a lighter piece. Hofmannsthal responded on April 27, 1906, minimizing the relationship of the two works:

> . . . I should be very glad if you could manage to stick to *Elektra* for a start; the "similarities" with the *Salome* plot do seem to me, on closer consideration, to dwindle to nothing. (Both are one-act plays; each has a woman's name for a title; both take place in classical antiquity, and both parts were originally created in Berlin by Gertrud Eysoldt; that, I feel, is all the similarity adds up to.) The blend of color in the two subjects strikes me as quite different in all essentials; in *Salome* much is so to speak purple and violet, the atmosphere is torrid; in *Elektra*, on the other hand, it is a mixture of night and light, or black and bright.

Whether because he was convinced, or because he had no better option at the moment, Strauss acceded to *Elektra*. But he insisted on absolute secrecy until he was sure he would be satisfied with what was coming. On June 16 he told Hofmannsthal, "I am already busy on the first scene of *Elektra*, but I'm still making rather heavy weather of it." When rumors of the work in progress leaked out late in the summer, Hofmannsthal hastened to assure Strauss that he had said nothing to anyone.

The composition went relatively smoothly through the early months and summer of 1907, which brought Strauss to the middle of scene five. At that point, according to a detailed study by musicologist Brian Gilliam reported in a conference at Oxford this past summer, Strauss uncharacteristically came to a complete halt. Evidently he was still bothered by what he perceived as the close similarity between the conclusion of *Elektra* and that of *Salome*. While seeking to find a way out of this impasse, Strauss temporized by starting to orchestrate the portions of the opera already drafted. He began the full score of the first scene on October 7, 1907, and by the

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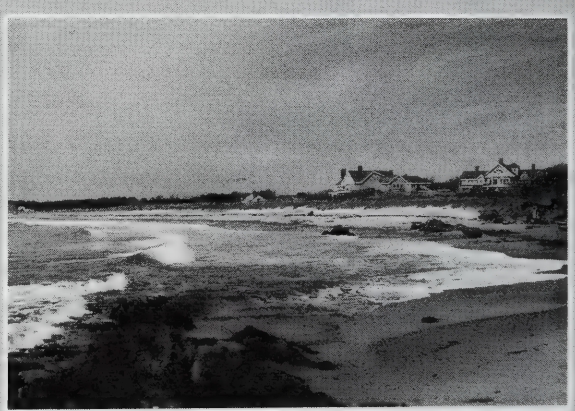


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following April 4 he had brought the score up to the point where he had broken off composition. The crucial questions could be avoided no longer.

Meanwhile, Strauss had been discussing the problems with his librettist. The original tragedy called for two deaths—those of Clytemnestra and Aegisthus. Strauss felt that if the murders were separate events in the opera, the result would be repetitious. He made several practical suggestions regarding cuts that might simplify the action. He was worried that the serving maids ran onto the stage in terror after each of the murders. "This breaks the line too much." After dismissing the possibility that Aegisthus might simply be left out of the action and not killed, he continued, in a letter of December 22, 1907:

> Couldn't we let Aegisthus come home immediately after Orestes has entered the house? And perform the murders in quick succession one after the other, possibly in such a way that, the moment Aegisthus has stepped into the house and the door is shut behind him, the distant cry of Clytemnestra is heard, and then, after a short pause, the murder of Aegisthus is done the way it stands now—and after that the final scene with all the women? I think it might work all right.

In the end, though, after considering Hofmannsthal's counterproposals, he returned pretty much to the original plan. By the summer of 1908 Strauss had reached the moment of Orestes' entrance and began composing the extraordinary scene between brother and sister that remains one of the supreme passages of his



A posed photograph of Annie Krull (Elektra) and Johannes Sembach (Aegisth) from the time of the Dresden premiere in 1909

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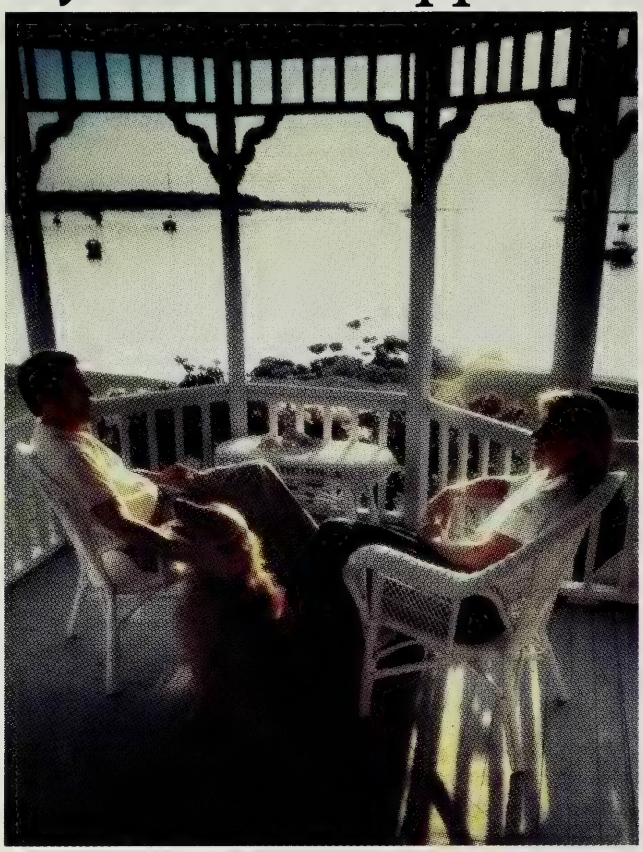
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entire output. On September 11 Strauss notified Ernst von Schuch, the director of the Dresden Court Opera (which had already given the premieres of *Guntram* and *Salome*), that his new piece was ready to put on the stage, though he did not actually finish the last details for another two weeks. Strauss warned Schuch of the one crucial element in casting that has confronted every production of *Elektra* to this day: "The title role must above all be given to the highest and most dramatic soprano that can be found."

The title character in Strauss's opera is on stage for virtually the entire performance; the soprano must contend with the largest opera orchestra Strauss ever called for and must convey the most intense and extreme emotions almost without respite for nearly two hours. The range and the dramatic leaps of Elektra's vocal line grow out of Wagner's writing for Kundry in *Parsifal*, but at much greater length. There is simply no other role in the operatic literature that makes such extraordinary demands on a singer. Certainly the singers at the premiere felt that Strauss had simply gone too far. Ernestine Schumann-Heink, the first Klytemnestra, declared, "I will never sing the role again. It was frightful. We were a set of madwomen."

Elektra was slow to take off; the premiere had none of the scandal that had marked *Salome* and made it notorious overnight. But eventually *Elektra* came to be recognized as quite possibly Strauss's finest work. Certainly, after his stylistic about-face with *Der Rosenkavalier*, it remained his most technically advanced score. We do not

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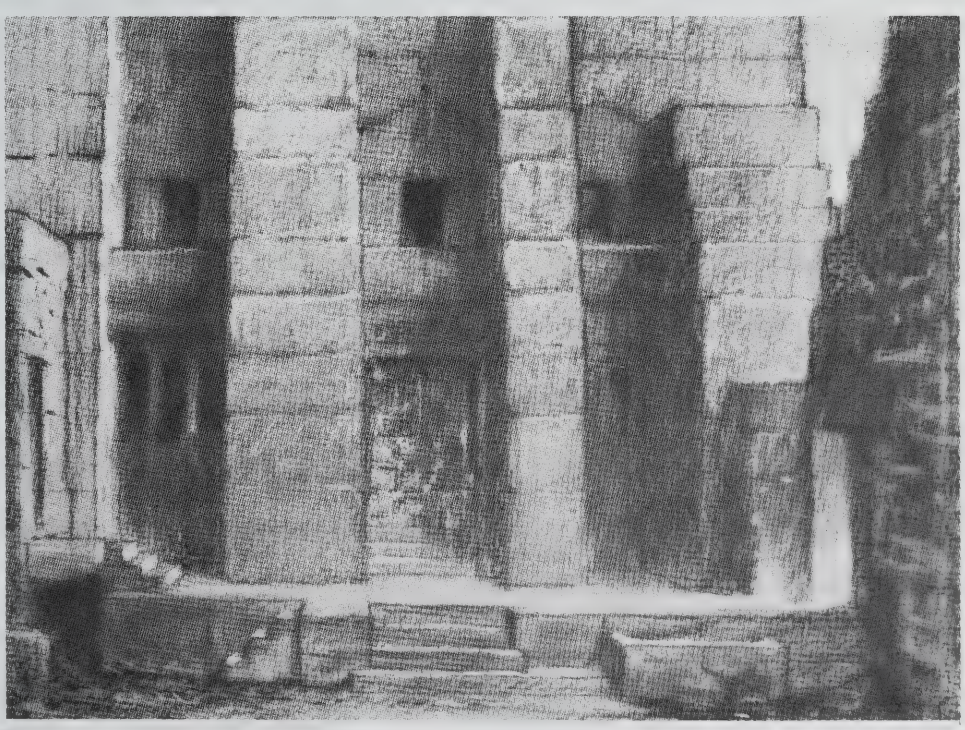
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generally think of Strauss in the same category as Schoenberg, yet Clytemnestra's description of the nocturnal horrors she endures, the endless nightmares that have given her a "sallow, bloated face" (as the stage directions put it) generate the kind of spooky horror that Schoenberg was to turn to in his monodrama *Erwartung*, which was composed just two years after *Elektra*.

Hofmannsthal's play, constructed as a series of duets in a generally rising dramatic arch, lent itself superbly well to a musical setting. After a short prologue, in which five servants discuss the unpredictable behavior of Electra, we are introduced to the principal character in a long and dramatic scena that establishes her obsession with vengeance on her mother Clytemnestra for the murder of her father Agamemnon. The remainder of the opera is a series of scenes in dialogue, pitting Electra in turn against her weak sister Chrysothemis, her mother Clytemnestra, Chryothemis again, and her long-absent brother Orestes, who accomplishes the much-delayed act of vengeance. Musically this is laid out as an extended and complex symphonic poem, with themes growing and developing symphonically throughout, giving way to others from one scene to the next, then returning with redoubled power at dramatically appropriate moments. The carefully calculated returns make not only dramatic but architectural points, in particular the return of themes from Electra's opening monologue foretelling her anticipated feelings, at the culmination of the story, when the deeds that had been so long in her thoughts have actually occurred.

Strauss uses an immense orchestra to carry the burden of this grisly tale, yet he uses it with restraint, though that might seem to be an unlikely word for a score that calls for more than a hundred instruments. Yet the size of the orchestra makes possible an extraordinarily wide range of colors; Strauss avails himself of every possibility. The second quartet of horns must play the Wagner tuba. For considerable parts of the score, six violins are to play viola, and the strings are subdivided in various ways to produce rich parallel chordal movement or elaborate counterpoint. During the scene with Orestes and at the climax, those six players are to return to their violins, producing a different balance in the string sound.



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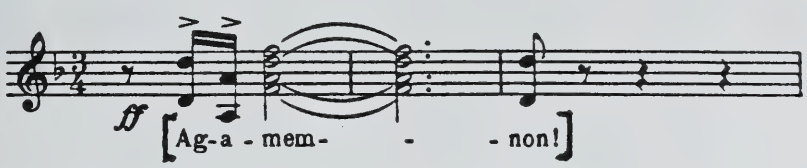
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This lavish orchestra lays down a web of discourse in elaborate counterpoint developed symphonically, an approach deriving, of course, from Liszt and Wagner. Judged from a purely technical point of view, *Elektra* carries the process to an astonishing level of elaboration and variety. At the same time, Strauss projects Hofmannsthal's words (though they may on occasion be drowned by pure volume) with compelling dramatic diction while using his orchestral web to comment on the changing course of the drama with remarkable subtlety.

Harmonically *Elektra* goes as far as Strauss dared; after this score he retreated from the abyss and applied his theatrical muse to projects that could grow from simpler harmonies. Some of the characters are identified with complex chords that analysts trace to superimposed triads of different keys. Electra's consuming hatred toward Clytemnestra and Aegisthus is symbolized by the major triads (E and D-flat) present in a single sonority. The first appearance of Chrysothemis, at the climax of Electra's anticipatory dance of vengeance, is marked by two minor triads from opposite sides of the harmonic universe (B minor and F minor), a harmonic idea that will recur when Clytemnestra describes her nightmares. The music of Aegisthus is purposely banal, seconding Electra's characterization of her mother's lover (who had assisted Clytemnestra in the murder of Agamemnon) as weak and cowardly. But Orestes, the long-absent, avenging brother (of whose very survival Electra is unsure), is projected through sturdy, authoritative music that mellows to tender lyricism in the great duet of recognition with his sister.

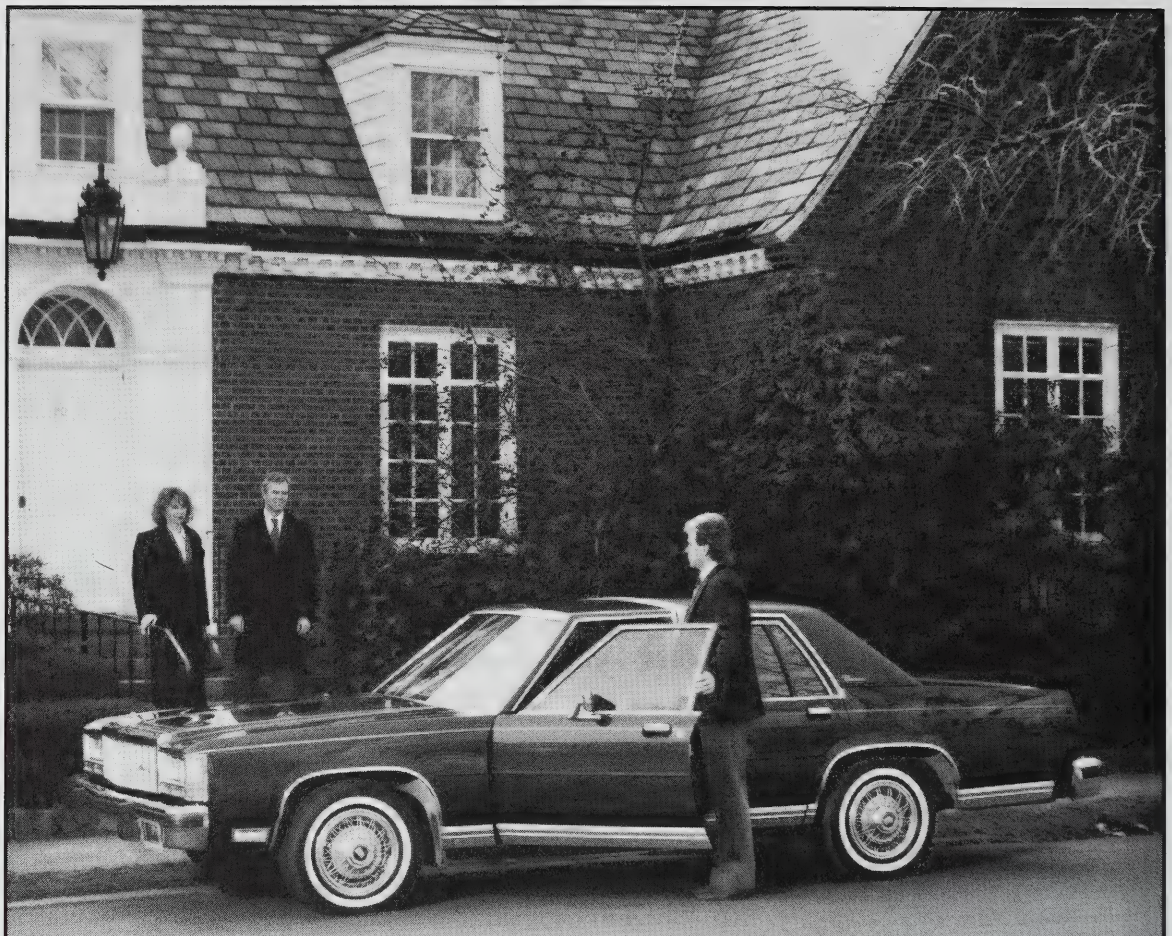
Each of these characters has one or more themes explicitly associated with them. But the character who most dominates the action is one who is never onstage: the murdered Agamemnon. Hofmannsthal originally wrote his play in such a way that the name of Agamemnon is not heard until the murder of Aegisthus, which completes Electra's revenge. As he is attacked by Orestes, Aegisthus calls out for help, then cries, "No one hears me." Electra shouts, "Agamemnon hears you!" (Up until that moment in the play, she had only used the word "Father" to refer to Agamemnon.)

In the opera, though, Agamemnon is present from the opening bar. The orchestra screams his name at us, the most important theme of the work, the one that generates the most development.



It is the basis for many further ideas representing Electra's monomania, and it naturally appears at Electra's dramatic cry at the moment of Aegisthus' death. After Electra collapses in death at the moment of her triumph (an ending invented by Hofmannsthal), the offstage Orestes begins his own torment at the hands of the Fates, for the murder of his mother. That story is recounted in the final play of Aeschylus' *Oresteia*, but we get none of it in Strauss's opera. Instead the orchestra presents us with a final reminder that the tragedy was indissolubly linked to that of Electra's murdered father, the proud king Agamemnon of the accursed house of Atreus.

—Steven Ledbetter



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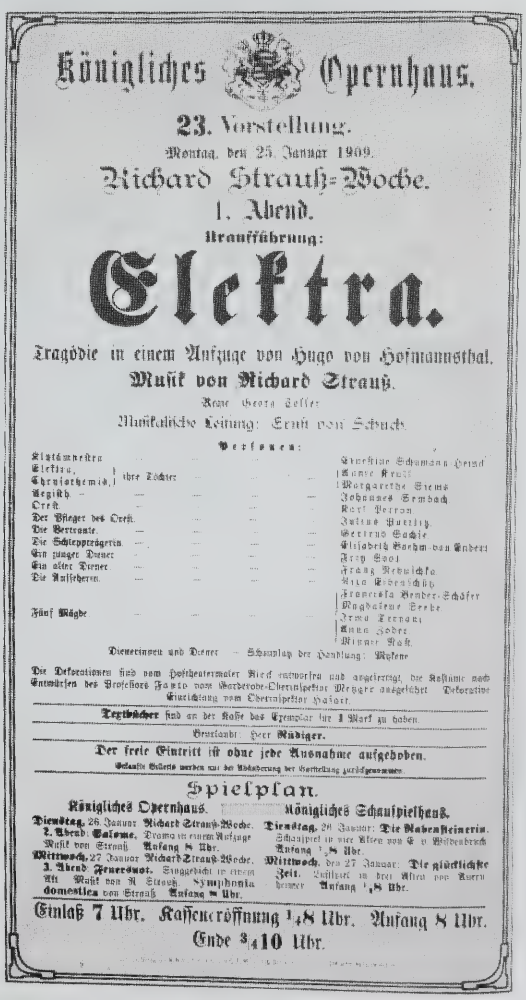
Elektra

The Story

Drawn largely from Sophocles' tragedy *Electra*, Strauss's opera deals with one climactic incident in the long and tormented story of the house of Atreus. It is not necessary to know why the family was accursed. But for purposes of understanding *Elektra*, some background is essential.

Agamemnon, the son of Atreus, was one of the leaders of the Greeks in the Trojan War. He was married to Clytemnestra; their children were the daughters Iphigeneia, Electra, and Chrysothemis (in the version told in the opera), and the son Orestes. On the way to Troy, the Greek fleet landed at Aulis, where they were held by adverse winds, since the goddess Artemis was angry with Agamemnon for killing one of her sacred hinds. In order to get the army safely to Troy, Agamemnon sent for his daughter Iphigeneia and sacrificed her to Artemis. This act earned him the undying enmity of his wife Clytemnestra, who took a lover, Aegisthus, while Agamemnon was in Troy. When he returned in triumph to Greece, Clytemnestra (with largely ineffectual help from Aegisthus) murdered Agamemnon with an axe while he was in his bath and then installed Aegisthus in his place. Electra and Chrysothemis were reduced to the status of menials, but Orestes was sent away for safety (versions differ as to who was responsible for this).

Clytemnestra has spent the years since Agamemnon's murder in terror of being killed herself in revenge, most probably by her son Orestes, since the Furies demand



Königliches Opernhaus.

23. Vorstellung.

Montag, den 25. Januar 1909.

Richard Strauß-Woche.

1. Abend.

Uraufführung:

Elektra.

Tragödie in einem Aufzuge von Hugo von Hofmannsthal.

Musik von Richard Strauß.

Regie: Georg Zeller.

Musikalische Leitung: Ernst von Schuch.

Personen:

Klytämnestra		Gertrud Schumann-Heink
Elektra,	} ihre Töchter	Anna Kruis
Chrysothemis,		Margarethe Siems
Aegisth		Johannes Sembach
Orest		Karl Perron
Der Pfleger des Orest		Julius Puttlitz
Die Vertraute		Gertrud Sachse
Die Schleppenträgerin		Elisabeth Soehm-von Endert
Ein junger Diener		Fritz Soot
Ein alter Diener		Franz Nebuschka
Die Aufseherin		Nita Gregorowitsch
Fünf Mägde		Fräulein Herder-Schäfer Magdalene Terke Irma Tervani Anna Hoder Minna Nast.

Dienerinnen und Diener — Schauplatz der Handlung: Mykene.

Die Dekorationen sind vom Hoftheatermaler Kautsky entworfen und ausgeführt, die Kostüme nach Entwürfen des Professors Fanto vom Garderobe-Obermspektor Metzger ausgeführt. Dekorative Einrichtung vom Obermspektor Hasort.

Textbücher sind an der Kasse das Exemplar für 1 Mark zu haben.

Musikalische Leitung: Herr Rüdiger.

Der freie Eintritt ist ohne jede Ausnahme aufgehoben.

Gekaufte Billetts werden nur bei Verhinderung der Vorstellung zurückgenommen.

Spielplan.

Königliches Opernhaus.	Königliches Schauspielhaus.
Dienstag, 26. Januar: **Richard Strauß-Woche.** 2. Abend: **Salome.** Drama in einem Aufzuge. Musik von Strauß. Anfang ½8 Uhr.	**Dienstag**, 26. Januar: **Die Rabensteinerin.** Schauspiel in vier Akten von E. v. Wildenbruch. Anfang ½8 Uhr.
Mittwoch, 27. Januar: **Richard-Strauß-Woche.** 1. Abend: **Feuersnot.** Singgedicht in einem Akt. Musik von R. Strauß. **Symphonia domestica** von Strauß. Anfang ½8 Uhr.	**Mittwoch**, den 27. Januar: **Die glückliche Zeit.** Lustspiel in drei Akten von Ascher. Anfang ½8 Uhr.

Einlaß 7 Uhr. Kassenöffnung ½8 Uhr. Anfang 8 Uhr.

Ende ¾10 Uhr.

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retribution for shedding the blood of a relative. Electra has become obsessive about the hoped-for return of her brother, though she is not by any means certain that he is still alive. In any case, she thinks of little but the required retribution.

The scene is a central courtyard of the palace at Mycenae.

The orchestra virtually shouts the name "Agamemnon" as the opera begins. Immediately a group of serving girls sets the scene. They describe the bizarre behavior of Electra, whom they by turns despise or sympathize with. Aegisthus and Clytemnestra have condemned her to live and eat with the dogs, and she howls like one of them, they say. Only the fifth maid reveres and loves the unhappy princess, but the others set upon her and beat her in the house for her defense of Electra.

Electra enters alone. She calls upon her father and describes in detail the circumstances of his murder, which can never leave her thoughts. She sings more tenderly of the warm family relationship of which she has now been deprived for years. Then she imagines a wild scene in which the three surviving children will dance around the bodies of their enemies.

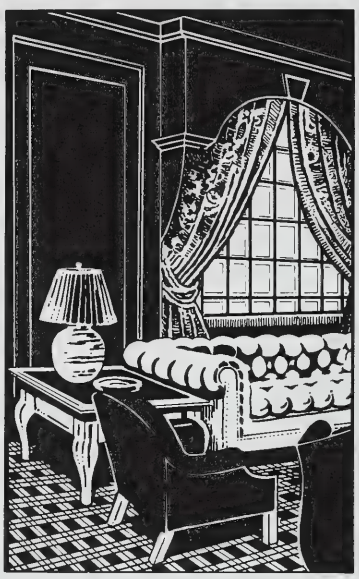
Suddenly she is interrupted by her sister Chrysothemis, a helpless and frightened person, who has come to warn Electra that Clytemnestra and Aegisthus (whom Electra derisively refers to as "the two women") plan to lock her up in a tower. Electra berates her sister for failing to pray and work for judgment to fall upon the wrongdoers. But Chrysothemis yearns simply to marry and have children; she feels that Electra's behavior has tarred them both with the same brush. Chrysothemis reminds Electra that they are living in a hopeless situation with "no brother returning, not a messenger from a brother, nor a messenger from a messenger." Electra has no sympathy. Chrysothemis tells her that Clytemnestra has been suffering horrible nightmares and has been making sacrifices to the gods in the hope of allaying her torment. Even now she hears her mother bringing in sacrificial animals. She begs Electra to stay out of her way, but Electra merely replies, "I have never wanted so much to speak to my mother." Chrysothemis flees the impending encounter.

Queen Clytemnestra, a ruined shadow of her former magnificence, appears at the window, leaning on the arm of a confidante. (Hofmannsthal has made her a far more



Roger Farrington

Nadine Secunde as Chrysothemis and Hildegard Behrens as Elektra, December 1987





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hideous figure than she was in the Greek tragedies, where she at least argued her position as the mother of the murdered Iphigeneia as some justification for her actions.) She laments the fate that gave her such a daughter as Electra. But, dismissing her servants, she descends to the courtyard to speak with Electra. After describing her nocturnal torments, she declares that she will kill every living creature if necessary, to find the appropriate sacrifice that will end the nightmares that torment her. With insinuating double meanings, Electra replies that she knows of a suitable sacrifice. Clytemnestra is eager for details. Electra explains: it is a woman who must be slain with an axe by a stranger who is related to her. Clytemnestra demands further information, but Electra asks instead about her brother Orestes. Has Clytemnestra perhaps sent money to pay for his murder? Her mother trembles at these words, implicitly admitting the charge. But she swears she will drag from Electra the secret of the appropriate sacrifice. Now Electra turns on her: "What must bleed? Your own throat, when the huntsman has caught you! . . . Then you will dream no more, and those who yet live will be able to rejoice in life!"

The two women stand staring at one another, Electra in wild intoxication, Clytemnestra breathless with terror. The confidante comes out and whispers something in Clytemnestra's ear. Suddenly her whole manner changes; she begins laughing and goes out with a look of triumph on her face. Electra cannot imagine what could have motivated so sudden a change of mood. (Strauss considered this the midpoint of the opera, and marked the fact by starting his rehearsal numbers in the score over again with "1a.")

Chrysothemis comes out with terrible news: Orestes is dead. Two strangers, one old and one young, have brought word to the palace that he was dragged to death by his own horses. A servant is sent to get a horse and ride as quickly as possible to tell Aegisthus and bring him back to the house.

Now, Electra feels, vengeance is her responsibility. She tells Chrysothemis that they must do the act together, killing both Clytemnestra and Aegisthus. Electra



Lincoln Russell

Christa Ludwig as Klytemnestra, December 1987



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offers Chrysothemis every inducement she can think of to persuade her to agree, but as the poor woman tears herself free ("Let me go! I can't!"), Electra curses her.

Determined to act on her own, if necessary, Electra goes to the base of the courtyard wall and begins digging in the dirt. This is where she has buried the axe that was used to murder Agamemnon, the weapon that she will use to be avenged. She notices a strange man watching her. He asks if she works in the palace. When she says she does, he tells her he has business with the queen: he has brought the news of Orestes' death. Electra bewails the loss of her brother; the stranger, surprised at her personal reaction to the news, asks if she is of the royal house. When she reveals her name, he exclaims in astonishment, and reveals to her softly that Orestes is still alive. Before he can say more, they are interrupted by the arrival of some elderly servants who kneel to him and kiss his hand. Electra demands to know who he is; he replies, "The dogs in the courtyard know me, and my own sister does not?"

Electra cries out his name and the orchestra surges with the warmth of her excitement. Orestes is nervous that they have been overheard. In an extended scene of great lyrical warmth, they rejoice in their reunion and plan the deed they must accomplish. Orestes' old tutor comes in and urges him to move promptly. Clytemnestra's confidante comes to usher them into the house. Electra stands alone for a moment after they've gone and suddenly remembers, "I wasn't able to give him the axe! Are there no gods in heaven?" After a tense moment of waiting, she hears the shriek of Clytemnestra inside, and cries out, "Strike yet again!"

The maids and Chrysothemis have heard the scream but think that Clytemnestra is having another nightmare. Suddenly they hear Aegisthus arriving. They deem it advisable to withdraw, in case something really is amiss in the house. Aegisthus, vapid and self-satisfied, enters the courtyard and demands lights. Electra takes a torch out of its ring and proceeds to lead him to the house with a weird dance of glee. He has come to hear the news that the two strangers have brought. "Have they really said that Orestes is dead, with such proof that there is no doubt?" "Oh my lord," says Electra, "they say it not only with words, but with physical gestures, so that no doubt is possible." She leads him to the door and waits once more. In a few seconds, Aegisthus appears at the window, struggling with someone inside. He cries out, "Murder! Murder! Doesn't anyone hear me?" Electra, with grim triumph, cries, "Agamemnon hears you!"

Chrysothemis and a chorus of servants exult in the return of Orestes. Electra breaks away from her sister and begins dancing, more and more ecstatically, like one demented. "I am bearing the burden of joy, and I dance before you." Her dance becomes more and more frenzied. Suddenly she collapses dead on the ground. Chrysothemis rushes to the closed door of the palace, calling for help from Orestes, as the curtain falls.

—S.L.



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More . . .

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback); *Elektra* receives detailed consideration in Volume I. Another detailed consideration of *Elektra* appears in William Mann's *Richard Strauss: A Critical Study of the Operas* (Cassell). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in The New Grove. Philips records is taping this week's Boston Symphony Orchestra performances of *Elektra* to produce a live recording drawn from these concerts. Meanwhile, one of the greatest operatic performances ever put on records is Birgit Nilsson's performance of the title role in a recording made before she had ever sung the work on the stage. Produced by John Culshaw, it shares many of the same virtues as his epoch-making recording of Wagner's *Ring*, especially a concern to make the dramatic quality of the opera come across even on a recording, including some sound effects (justified in the score) to help the ear understand what the eye cannot see. Georg Solti conducts the Vienna Philharmonic Orchestra in a brilliant, crisp performance. The remainder of the cast is mostly excellent: Regina Resnik as Klytemnestra, Gerhard Stolze as Aegisth, and Tom Krause as Orest. Only Marie Collier as Chrysothemis is vocally disappointing, though she certainly projects the helplessness of the character. This classic recording has, with every justification, been reissued on compact disc, where it makes a splendid noise (London). Karl Böhm once recorded an *Elektra* (with some standard cuts, unlike Solti's recording, which is note-complete) featuring Inge Borkh and Dietrich Fischer-Dieskau; all that remains of it in the catalogue is on a single disc containing selections from four different Strauss operas, of which *Elektra* is one.

—S.L.

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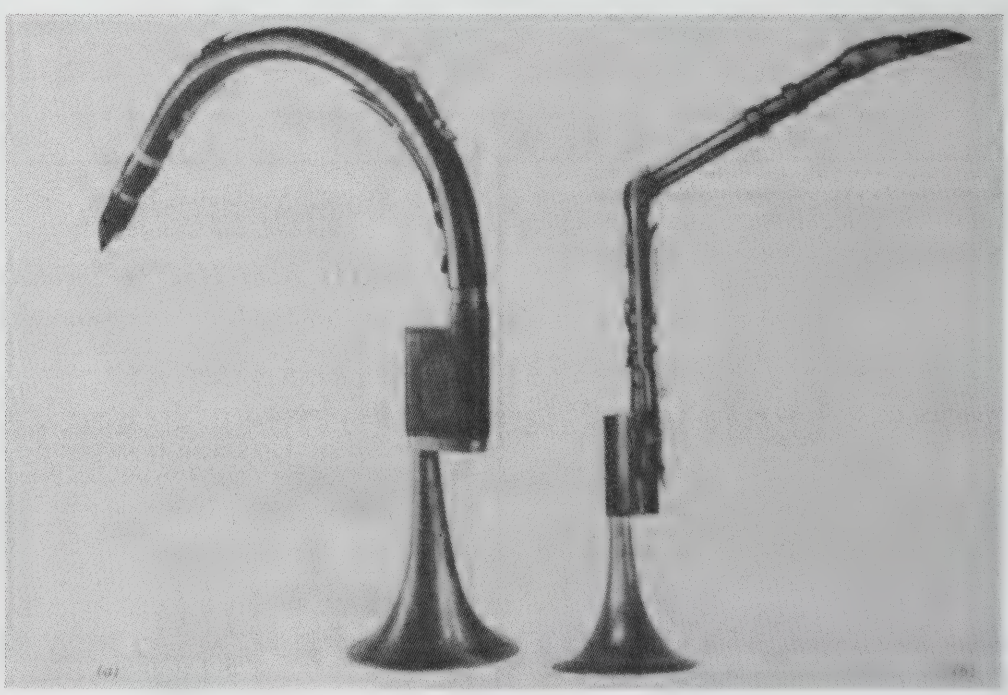
There will be a special feeling of electricity in the air as audience members file into Symphony Hall this week to hear the Boston Symphony Orchestra perform Richard Strauss's *Elektra* under Seiji Ozawa's direction, with Hildegard Behrens, Nadine Secunde, and Christa Ludwig repeating their leading roles. Many will know of Ms. Behrens' further triumph in the title role once again at Tanglewood this past summer. Some will have attended last fall's performances and are returning to Symphony Hall with high expectations of another unforgettable evening.

As one member of the gargantuan orchestra blanketing every square inch of that venerable performing space, I allow myself a momentary fantasy that these thousands have come just to hear me play the basset horn. After all, how often does one have that opportunity? But reality sets in, and I am forced to acknowledge that even an observant concertgoer might enjoy one of these performances without even noticing the two basset horns, much to the chagrin of the basset horn players.

Among the myriad of extra instruments in the orchestra, the Wagner tubas make their presence known with protruding bells and sheer volume, the bass oboe (originally a Heckelphone in the score) sits on the outside of the stage for all to see, but the lowly basset horns are tucked in between the woodwinds and brass, at a decided disadvantage in competing for attention.

Only the celesta has it worse, situated *underneath* the scaffolding that supports Hildegard Behrens as she expertly leads this semi-staged production through the labyrinthian lines of Richard Strauss. Obviously the ten-foot-high stage-upon-a-stage must be safe, but it certainly looks rickety from a basset horn player's point of view. It's a good thing for Ms. Behrens that she doesn't suffer from acrophobia, and a good thing for the celesta player that Ms. Behrens weighs only half as much as the proverbial operatic soprano.

Sitting on the stage ten feet down and fifteen feet to her left, this basset hornist tries to calculate his and her relative importance to this production, given the



Two 18th-century basset horns

orchestra of 120 players, eighteen other singers, an offstage chorus of eighty, and Seiji Ozawa on the podium. Perhaps Woody Allen expressed it best when he said, "I felt like I was playing a bassoon recital at an orgy." Playing basset horn in *Elektra* is somewhat akin to that.

But what exactly *is* a basset horn, anyway, you may ask? Well, it's one of those instruments that, regardless of its true origin, is called a horn for no good reason. Maybe because the French horn is pitched in F, someone decided that any instrument sharing that key and a similar range had to be a horn. Thus the alto oboe in F, because of its angled neck, became the "*cor anglé*," the "*cor Anglais*," and finally the English horn, and the alto clarinet in F, because it looks like a small bass clarinet, became the "*corno di bassetto*" or basset horn.

The basset horn has a small but select repertoire, most of it by Mozart. Its dark-hued, sometimes mysterious, sometimes morose character appealed to Mozart, especially in works of Masonic significance, such as *The Magic Flute*, the *Masonic Funeral Music*, and the *Requiem*. Beethoven wrote for it in his *Prometheus* ballet music, and Mendelssohn proved it could even be virtuosic in his two *Konzertstücke*, written for the father-and-son team of Heinrich and Karl Baermann to play on clarinet and basset horn. The instrument then fell into disuse until Strauss resurrected it in *Elektra* and other large works.

With such a scant repertoire, the basset horn ought to be viewed with some degree of pity, you might think. On the contrary! What a ribbing this unfortunate instrument has had to endure just because of its name. George Bernard Shaw wrote under the pen name of Corno di Bassetto and was as merciless in his sarcasm toward the instrument as he was toward the leading composers of his day. And then there are the inevitable "basset hound" jokes. Unfortunately basset horns and basset hounds do have a lot in common! They come in litters (basset horns are usually written for in



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pairs); they have an innately melancholy mien; they tend to have problems with excess saliva; and they are known to bark at the most inopportune moments.

In the case of the basset horn, the bark is sometimes called a squeak, and tends to manifest itself just at the moment when the player is beginning to enjoy himself, gets carried away with the music, and forgets that he is really playing a dog and not a clarinet. In addition, the basset horn has a pinball-like contraption that extends its range to ridiculous depths, a full major third below the fingering of a regular clarinet. The player is confronted with a dyslexia-producing barrage of left and right pinky keys (and even one for the right thumb), which makes even a C major scale a challenge. And of course Strauss showed no mercy by writing chromatics galore in the lower extension.

Just what was Herr Strauss trying to prove by writing for this forlorn and practically obsolete instrument? Does the score benefit significantly from its inclusion, or is this simply a case of post-Romantic excess? The first chord of the opera bodes ill. I am in unison with a trumpet, *fortissimo*. This is like pitting Tiny Tim against Hulk Hogan. The basset horn actually *can* be beautiful, but carrying power is definitely not one of its strong suits.

Playing Strauss is dangerous because of its complexity. One is tempted to belt out countermelody number four because it's a pretty tune and *it's in my part*, regardless of the overall balance. I find myself looking for important parts to play, but mostly in vain, because I shouldn't play them any louder even if I could. I find myself wondering if my lower passages would sound just as good on the bass clarinet and my upper passages even better on the clarinet. But just as I am about to despair, a beautiful dark sonority emerges from the eight-member clarinet section at a poignant moment in the libretto. Or principal clarinetist Harold Wright plays a two-measure solo which I echo in a register that would be uncomfortably high for the bass clarinet. Or the bass clarinet, basset horns, and bassoons, all grumbling in unison, have a concerted chance of balancing monolithic brass chords.

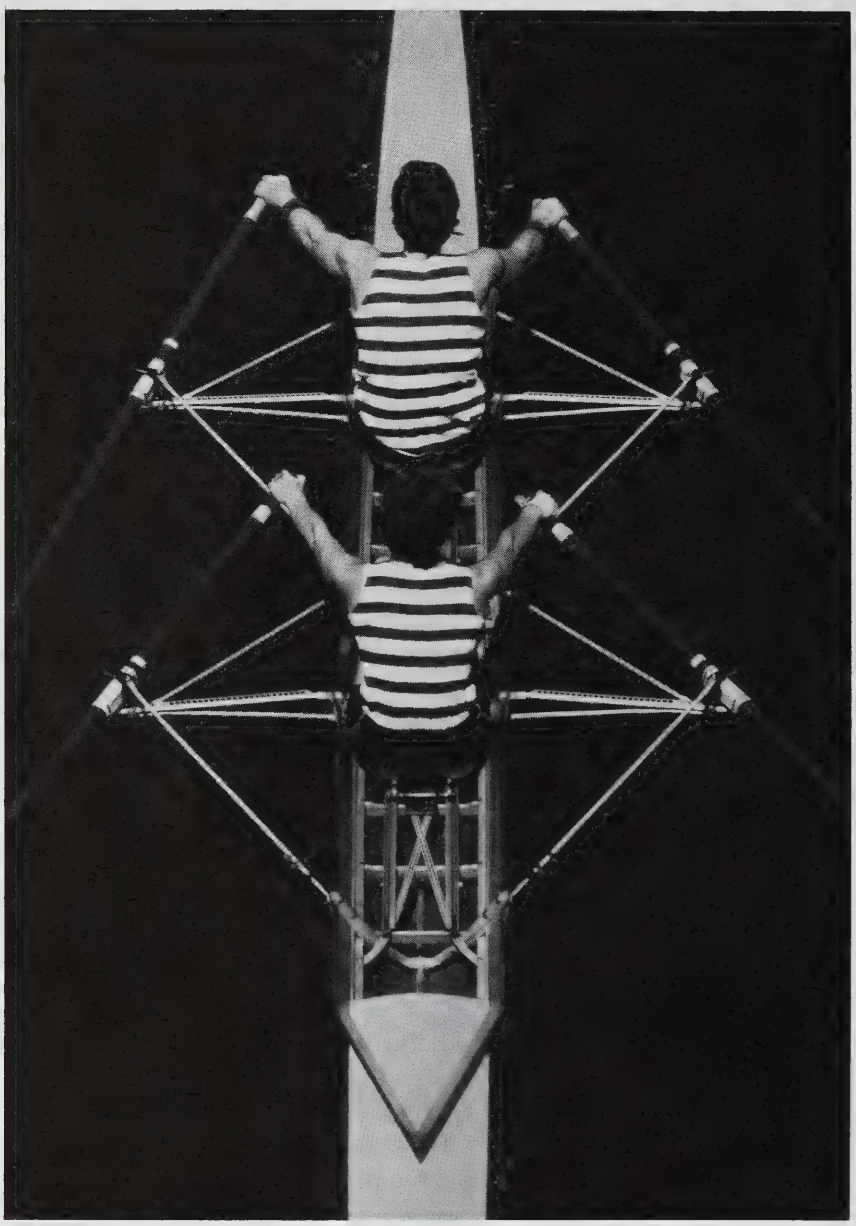
Finally, toward the end of the opera, Strauss writes a soft but dramatic descending line that starts with the oboe and ends with the bassoon, but all in unison with one basset horn, the only instrument in the wind section with a wide enough range to play the whole phrase. Our observant concertgoer, rapt with the artistry of Hildegard Behrens, might not look or listen carefully enough to realize that it wasn't a bunch of clarinets, but rather one basset horn. But Seiji Ozawa will know, the singers will know, the orchestra will know, and some of the audience will also know, and for that the basset hornist will feel as every other member of the orchestra does: that regardless of how large or small his part, this performance of *Elektra* needed him and he did his best to contribute.

And so he humbly accepts his small portion of the tumultuous ovation, and leaves the concert thanking Richard Strauss for writing those idiomatic basset horn parts, for providing him with a most welcome paycheck, and for allowing him to add to his résumé: "basset horn, Boston Symphony Orchestra."

—Michael Webster
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Michael Webster is currently on leave from the Rochester Philharmonic Orchestra, of which he has been principal clarinetist since 1968. Also known as a soloist and composer, he teaches at the Eastman School of Music and Boston University, and recently married the BSO's assistant principal flutist, Leone Buyse.

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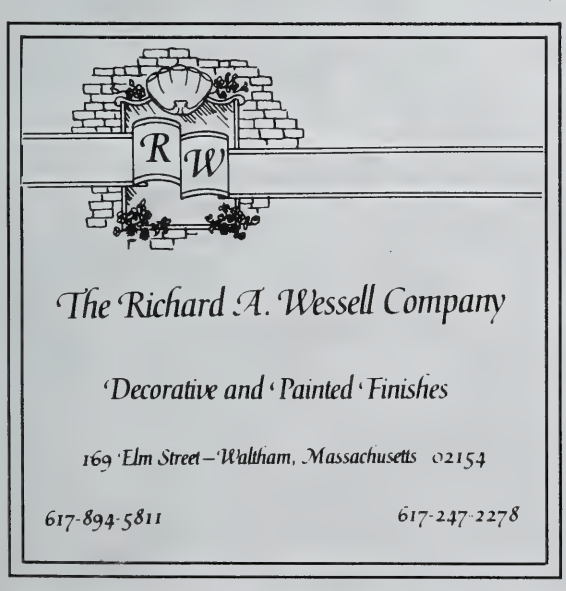
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Hildegard Behrens



Soprano Hildegard Behrens has appeared with virtually every major opera house and orchestra of international stature. Last season brought three triumphs: her first United States performances of *Elektra*, with Seiji Ozawa and the Boston Symphony Orchestra; the new Metropolitan Opera production of *Siegfried*; and her first appearances in Janáček's *The Makropulos Affair*, in a new production created for her at the Munich State Opera. Ms. Behrens began her 1988-89 season with outdoor performances of *Elektra* in the Roman and Greek ruins of Pompeii and Siracusa, and then returned to her home base for the Met's new production of *Götterdämmerung*. As with *Die Walküre* and *Siegfried*, the Metropolitan Opera forces under James Levine will record *Götterdämmerung* for Deutsche Grammophon. Following these Boston Symphony performances of *Elektra*, which are being recorded by Philips, Ms. Behrens looks forward to concert performances of Act II of *Tristan und Isolde* on tour with Daniel Barenboim and the Orchestre de Paris, with a final stop at Avery Fisher Hall; performances of Beethoven's *Missa Solemnis* also on tour with the Orchestre de Paris; a number of recitals; and the Metropolitan Opera's complete *Ring* cycle, to be broadcast nationally over the Met/Texaco radio network. Then follow semi-staged performances of *Elektra* with the London Symphony Orchestra under Seiji Ozawa, a Munich *Ring* cycle in a production first staged for her two years ago, and a revival of last season's *Makropulos Affair* also in Munich.

Ms. Behrens' international career began with important debuts in 1976 at the Met, Covent Garden, and the National Theater of Prague. In 1977 she made her Salzburg Festival debut as Salome in a new production conducted by Herbert von Karajan and subsequently recorded for Angel. In 1979 she returned to Salzburg to sing the title role of *Ariadne auf Naxos*, under the baton of the late Karl Böhm. Her 1983 Bayreuth debut as Brünnhilde under Sir Georg Solti, followed by Metropolitan Opera performances as Isolde and Brünnhilde, established Ms. Behrens as a leading Wagnerian soprano. Since 1984, her Metropolitan Opera roles have also included Tosca, Marie in *Wozzeck*, Donna Anna in *Don Giovanni*, Leonore in *Fidelio*, Elettra in *Idomeneo*, and *Sieglinde* in *Die Walküre*. Among the many other roles she has

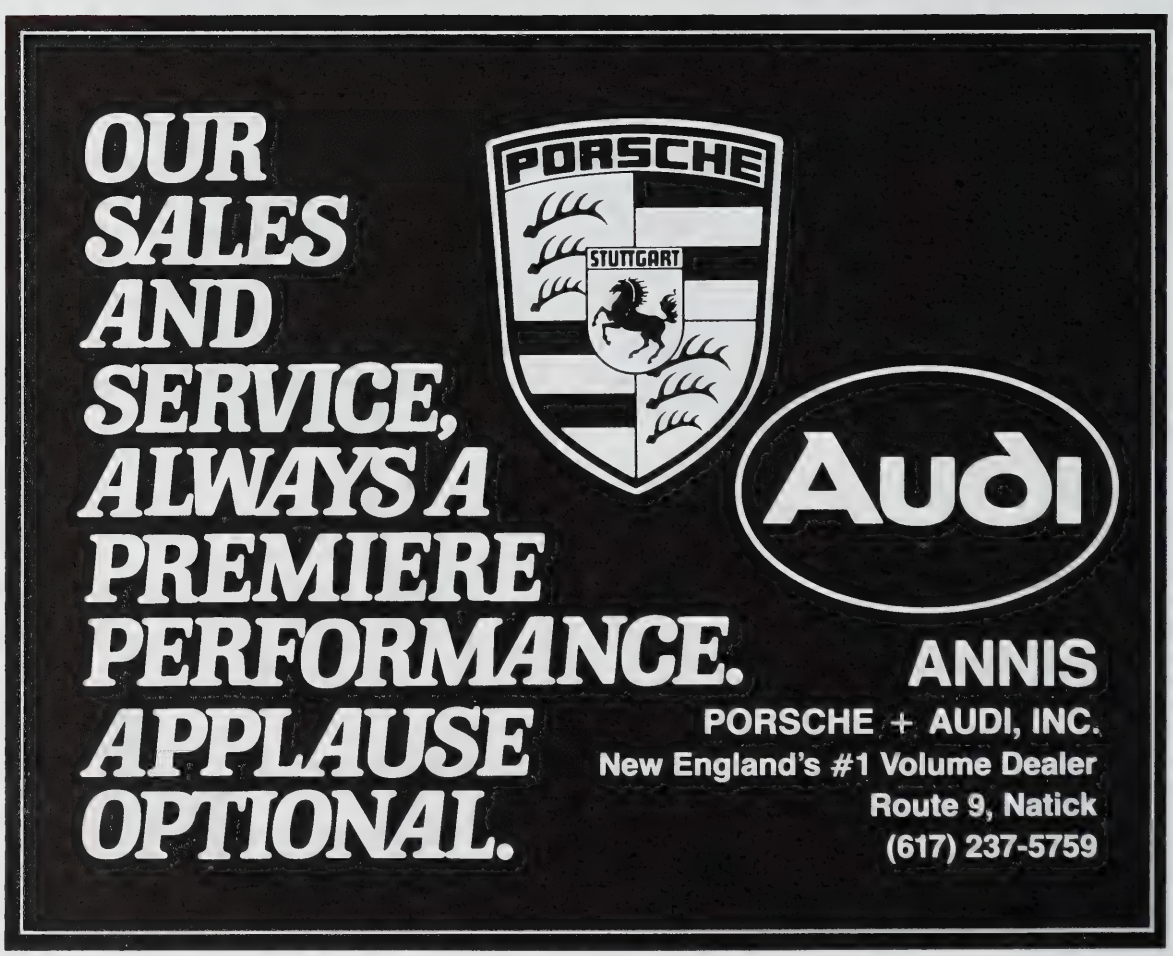




portrayed are Wagner's Elisabeth, Elsa, and Senta, and leading roles in Smetana's *The Bartered Bride*, Strauss's *Die Frau ohne Schatten*, Mascagni's *Cavalleria rusticana*, Weber's *Der Freischütz*, and Schoenberg's *Erwartung*.

Also a distinguished soloist with major orchestras, Ms. Behrens has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra since her 1982 performance in Beethoven's *Fidelio* at Tanglewood, returning for music of Wagner, Mozart, Berlioz, and Schoenberg, the role of Marie in Berg's *Wozzeck*, and Strauss's Elektra, which she has performed with the orchestra at Symphony Hall, Carnegie Hall, and Tanglewood. New additions to her discography include Deutsche Grammophon recordings of *Die Walküre* with James Levine and *Wozzeck* with Claudio Abbado. For EMI/Angel she has recorded "Great Scenes and Arias from Wagnerian Operas" and a recital album including Schumann's *Frauenliebe und -leben* and music of Brahms, Bach, Elgar, Mozart, Schubert, Richard Strauss, and Wolf. CD reissues include the EMI/Angel *Salome* with Karajan, and, on London/Decca, *Der Freischütz* with Kubelik and *Fidelio* with Solti. Her Met *Tosca* and Vienna *Wozzeck* are available on both videodisc and videocassette.

Born in Oldenburg, Germany, Hildegard Behrens graduated from law school in Freiburg, where she subsequently studied voice at the conservatory. She then joined the Deutsche Oper am Rhein in Düsseldorf, where she was discovered by Herbert von Karajan, who launched her international career with *Salome* at Salzburg.



Nadine Secunde



Young American soprano Nadine Secunde continues to make significant appearances in the world's finest opera houses. In 1987 she made her debut at the Bayreuth Festival as Elsa in a new staging of *Lohengrin*, produced by the noted German film director Werner Herzog. This past summer she appeared at Bayreuth as Sieglinde in a new Harry Kupfer production of *Die Walküre* conducted by Daniel Barenboim. Last month she made her American opera house debut as Elisabeth in *Tannhäuser* with Lyric Opera of Chicago, in a controversial new production staged by Peter Sellars. She is scheduled to make her San Francisco Opera debut as Sieglinde, directed by Nikolaus Lehnhoff. Ms. Secunde made her Boston Symphony Orchestra debut last season as Chrysothemis in Strauss's *Elektra* under the direction of Seiji Ozawa; she will sing the role again with Mr. Ozawa in performances with the London Symphony Orchestra next May. Also this season she will make her debut with Edo de Waart and the Minnesota Symphony in Zemlinsky's *Lyric Suite*.

Currently a member of the Cologne Opera, Ms. Secunde attracted immediate international attention when she made her debut there in the title role of a new production of *Katya Kabanova*. Her other roles in Cologne have included Elisabeth, Chrysothemis, Agathe in *Der Freischütz*, Eva in *Die Meistersinger von Nürnburg*, and Lisa in *Pique Dame*. She has recently added the title role of *Ariadne auf Naxos* and that of Marie in *Wozzeck* to her repertoire. Ms. Secunde has already made debut appearances in many of Europe's great theaters. In Munich she appeared as Elisabeth, and as Freia in a new production of *Das Rheingold* conducted by Wolfgang Sawallisch. Her Vienna debut was as Sieglinde, and she has appeared in Hamburg as Katya Kabanova and as Elsa. She made her Paris Opera debut as Chrysothemis with Seiji Ozawa conducting. This spring she makes her Zurich debut in a new production of *Die Walküre* to be conducted by Ralf Weikert. Ms. Secunde made her American orchestral debut in Beethoven's Ninth Symphony with the Los Angeles Philharmonic and André Previn. She made her French debut in the same work, with the Orchestre de Paris and Daniel Barenboim. Her Eastern Bloc debut was with the Warsaw Philharmonic, in Beethoven's Ninth Symphony and also in Penderecki's *Dies Irae*.

A native of Ohio, Nadine Secunde received degrees in music from the Oberlin Conservatory and the Indiana University School of Music, where she was a student of Wagnerian soprano Margaret Harshaw. A Fulbright Scholarship and subsequent study in Germany led to her engagement as a principal soprano at the Hessisches Staatstheater in Wiesbaden, where she still lives.



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Christa Ludwig



This season Christa Ludwig returns to the Metropolitan Opera for performances as Waltraute in *Götterdämmerung* and Fricka in both *Die Walküre* and *Das Rheingold* in the Met's new complete *Ring* cycle. The current season also brings repeat performances as Klytemnestra with Seiji Ozawa and the Boston Symphony Orchestra, following her appearances with the orchestra last season in Boston and at Carnegie Hall. Ms. Ludwig made her Metropolitan Opera debut in 1959 as Cherubino in Mozart's *Le nozze di Figaro*; her other roles there have included Amneris in *Aida*, Charlotte in Massenet's *Werther*, both Octavian and the Marschallin in *Der Rosenkavalier*, Brangäne in *Tristan und Isolde*, Ortrud in *Lohengrin*, Fricka in *Die Walküre*, Klytemnestra in *Elektra*, the Dyer's Wife in *Die Frau ohne Schatten*, Kundry in *Parsifal*—which she sang in the premiere of the Met's current production in 1970 and repeated in 1979—and Dido in the Met's first staging of Berlioz's *Les Troyens*. In recent seasons her United States appearances have included performances of Schubert's *Winterreise*, which she has recorded for Deutsche Grammophon with James Levine at the piano, and numerous recital engagements. This past summer at Tanglewood she participated in the Gala Birthday Performance honoring Leonard Bernstein's seventieth birthday and, also as part of the birthday celebrations, in a Tanglewood Music Center Orchestra performance under Seiji Ozawa's direction of the finale from Mahler's *Resurrection* Symphony. Acclaimed internationally for her operatic appearances and as a Lieder singer, Ms. Ludwig also appears regularly with the world's major orchestras. She has sung with the Berlin Philharmonic, the Vienna Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the New York Philharmonic, the Cleveland Orchestra, and the Los Angeles Philharmonic, and she has appeared at summer music festivals both in the United States and in Europe.

Ms. Ludwig made her operatic debut at nineteen as Prince Orlovsky in *Die Fledermaus* at the Frankfurt Opera. After singing a variety of roles in a number of European opera houses, she joined the Vienna Staatsoper in 1955. In 1963 she was awarded the title "Kammersängerin" by the Austrian government. Over the years, her repertoire has ranged from contralto roles to roles for dramatic soprano. In 1969 she appeared in a gala performance of Beethoven's *Missa Solemnis* under the baton of Leonard Bernstein to mark the hundredth anniversary of the completion of the Vienna State Opera House. Ms. Ludwig made her Boston Symphony Orchestra debut at Tanglewood in 1970, in a performance of Mahler's *Resurrection* Symphony under Leonard Bernstein's direction. In the summer of 1978 she participated in the National Symphony Orchestra's gala celebration of Leonard Bernstein's sixtieth birthday, a program telecast by satellite throughout the world. She has also been seen on nationwide television in a Brahms Lieder recital with Leonard Bernstein at the piano, shown on PBS's "Great Performances" series. Ms. Ludwig's discography includes a wide range of operatic roles, Lieder, and works for voice and orchestra, on such labels as EMI/Angel, CBS, Deutsche Grammophon, London/Decca, and RCA.

Ragnar Ulfung



A permanent member of the Royal Opera, Stockholm, since 1958, tenor Ragnar Ulfung has appeared with the world's major opera houses, including those of Oslo, Vienna, Helsinki, Hamburg, Glyndebourne, Edinburgh, Covent Garden, New York, Chicago, Boston, Santa Fe, San Francisco, Marseilles, Milan, Moscow, Paris, and Buenos Aires. Born in Oslo, Mr. Ulfung made his debut as a tenor soloist at fifteen in one of Norway's largest boys' choirs. After his concert debut in Oslo at twenty-one, he went to Italy for four years of further study, returning to Oslo in 1953 to sing the Magic Artist in Menotti's *The Consul*, a role for which he studied with a famous magician for several months. Mr. Ulfung has been honored in Norway by King Olav V, who bestowed upon him the Order of St. Olav, and he was named Royal Court Singer by the King of Sweden in 1976. He was recently awarded the Litteris et Artibus, the highest order an artist can receive in Sweden. Mr. Ulfung made his debut at Santa Fe in 1973 as Rodolfo in *La bohème*.

Highlights of Mr. Ulfung's recent seasons have included appearances as Verdi's Otello and Macheath in *The Beggar's Opera* with the Royal Opera in Stockholm, Peter Maxwell Davies' *Taverner* at the Royal Opera House, Covent Garden, Basilio in *Le nozze di Figaro* and Strauss's *Die Liebe der Danae* in Santa Fe, the Captain in *Wozzeck* with the Metropolitan Opera and the Paris Opera, the Earl of Kent in *King Lear* with San Francisco Opera, Herod in *Salome* in Paris and Los Angeles, Koko in *The Mikado* in Toronto, Jedidija in Penderecki's *The Black Mask* in Santa Fe, *Das Lied von der Erde* in St. Louis, and the Captain in *Wozzeck* with Seiji Ozawa and the

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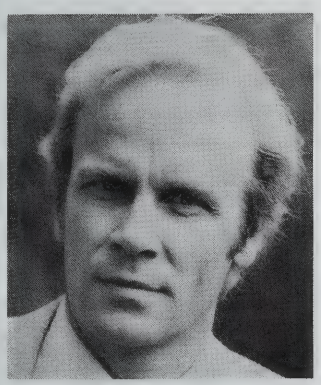


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Boston Symphony Orchestra on the occasion of his BSO debut in April 1987. Mr. Ulfung is also in demand as a stage director; among the operas he has directed have been *Lulu* in Santa Fe, *Otello* in Stockholm, *The Italian Straw Hat* in Oslo, and Wagner's *Ring* in Seattle. He has been in several television opera productions, including *The Magic Flute*, in which he appeared as Monostatos. Mr. Ulfung's future engagements include appearances as Herod in *Salome* in Los Angeles and Pittsburgh, and Messaien's *St. Francis of Assisi* with the London Philharmonic Orchestra in London and Lyon.

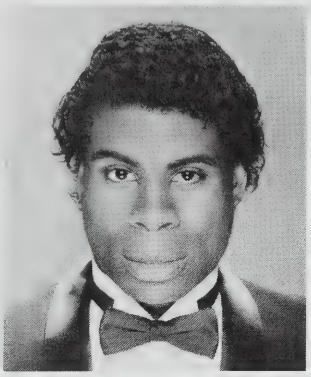
Jorma Hynninen



One of Finland's leading artists, baritone Jorma Hynninen has been a leading soloist with the Finnish National Opera since 1970; in 1984 he was named artistic director of that company. Mr. Hynninen first gained widespread notice in the United States when he appeared with the Finnish National Opera at the Metropolitan Opera House in the spring of 1983, when he was acclaimed as Topi in *The Red Line*. He made his Metropolitan Opera debut during the 1983-84 season, as Rodrigo in *Don Carlo*. That same season he was soloist with the Boston Symphony Orchestra in Mahler's *Das klagende Lied* under Seiji Ozawa's direction in Boston and at Carnegie Hall. He has also appeared in recital in New York, in a joint recital with Swedish mezzo-soprano Sylvia Lindenstrand at Alice Tully Hall and in solo recital at the Frick Museum. Mr. Hynninen has since returned to the Metropolitan Opera as Count Almaviva in the Levine/Ponnelle production of *Le nozze di Figaro* during the 1985-86 season, and during the following season as Wolfram in *Tannhäuser* and for additional performances as Count Almaviva. He appears at the Met this season in Tchaikovsky's *Eugene Onegin*. In addition to his activities as both leading baritone and artistic director in Helsinki, Mr. Hynninen is a regular guest artist at opera houses throughout Europe, including the Vienna State Opera, La Scala, the Bavarian State Opera in Munich, and the opera companies of Paris, Hamburg, Madrid, and Bonn. This fall he made his San Francisco Opera debut as Amfortas in *Parsifal*; the fall of 1989 brings his Chicago Lyric Opera debut as Rodrigo in *Don Carlo*.

Highly regarded as a recitalist and soloist in concert throughout Europe and the United States, Mr. Hynninen has given recitals at New York's Metropolitan Museum, Carnegie Hall, and 92nd Street Y, at Ambassador College in Pasadena, in Washington, D.C., and in numerous other American cities, including Cambridge, Durham, East Lansing, Liberty, Evanston, Chicago, and Knoxville. European engagements as recitalist and soloist with orchestra have taken him to London, Amsterdam, West Berlin, Cologne, Munich, Budapest, and many other cities. Mr. Hynninen's extensive discography includes recordings of Schubert's *Winterreise* and *Die schöne Müllerin*, Schumann's *Dichterliebe*, Lieder of Sibelius and Wolf, the Brahms Requiem with Jessye Norman and Klaus Tennstedt, Mahler's Eighth Symphony also with Tennstedt, Count Almaviva in *Le nozze di Figaro* under Riccardo Muti, the Finnish National Opera's recording of *The Red Line*, Sibelius's songs with orchestra, and works by such Finnish composers as Merikanto and Kuula, as well as Finnish folk songs and church music. Mr. Hynninen's most recent Boston Symphony appearances were in February 1988, in the Brahms *German Requiem* under the direction of Kurt Masur.

Brian Matthews



Born in Los Angeles, where his studies included biochemistry at UCLA and viola at the California Institute of the Arts, bass Brian Matthews was encouraged to pursue music at Juilliard, where he studied under Oren Brown and received his bachelor's and master's degrees in music. A student of Mrs. Marion Cooper, whom he credits as his lifelong voice teacher, he has won the Loren L. Zachary Award, the McLawton Award, the Elaine Johnstone Award, and the Herbert Weinstock Memorial Award. Mr. Matthews performed with Los Angeles Valley Opera in the Robert Charles production of *Alice in Wonderland*, and he was later seen in Wolf Trap productions of Prokofiev's *War and Peace* and Donizetti's *Daughter of the Regiment* under Sarah Caldwell. Mr. Matthews has appeared in numerous American Opera Center productions, in roles including The Catcher in William Schuman's *Casey at the Bat*, Leporello in *Don Giovanni*, and Superintendent

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Budd in *Albert Herring*. With New York Grand Opera under Vincent La Selva he has performed as Zuniga in *Carmen* and as Giovanni in Verdi's *Il corsaro*. In England he has performed Collatinus in *The Rape of Lucretia* and Arkel in *Pelléas et Mélisande* under Steuart Bedford; performances in South America have included Sarastro in *The Magic Flute*, Leporello in *Don Giovanni*, and Colline in *La bohème*. Mr. Matthews has appeared as soloist with orchestra in the Verdi *Requiem*, the Mozart *Requiem*, the Fauré *Requiem*, and Schubert's Mass in G; he has been invited to sing the role of the Pater Profundis in Schumann's *Scenes from Goethe's "Faust"* in Barcelona, Spain. Mr. Matthews made his Boston Symphony Orchestra debut in April 1987 as the First Apprentice in performances of Alban Berg's *Wozzeck* under the direction of Seiji Ozawa. He sang the role of Orest in the Boston Symphony Orchestra's performances of *Elektra* in Boston and New York last December and at Tanglewood this past summer.

Emily Rawlins



Soprano Emily Rawlins made her first Boston appearances last November in *Elektra* with the Boston Symphony Orchestra and also participated in the orchestra's Tanglewood performance last summer. Also last season, she appeared as Hannah in the Boston Concert Opera production of Lehár's *The Merry Widow*, followed by a series of appearances in "Making Music Together," the joint Soviet-American Festival organized by Sarah Caldwell, including a featured role in the American premiere of Shchedrin's *Dead Souls*, as well as recital and concert appearances. Then followed performances in *The Threepenny Opera* with the Opera Company of Boston, both in Boston and on tour, as Lucy and Jenny; in one performance she sang *both* roles when the scheduled Jenny became indisposed. Ms. Rawlins made her professional debut as Cherubino in Mozart's *The Marriage of Figaro* at the State Theater of Basel, Germany, and was a member of that company for several years, performing such roles as Pamina in *The Magic Flute*, Violetta in *La traviata*, Cio-Cio San in *Madama Butterfly*, Liù in *Turandot*, Desdemona in *Otello*, Octavian in *Der Rosenkavalier*, and The Composer in *Ariadne auf Naxos*. She then made her debut with the Deutsche Oper am Rhein in Düsseldorf, as Nedda in *I pagliacci*; while a member of that company, she expanded her repertoire to include contemporary works by such composers as Henze, Reimann, Janáček, Berg, and Kelterborn. Ms. Rawlins was invited to the Salzburg Festival to create the role of Sophie in Cerha's *Baal* with Theo Adam, in a performance subsequently issued on record; she repeated the role at the Vienna State Opera. In 1986 she sang the role of Olga in the world premiere of Laporte's *Das Schloss* at the Belgian National Opera, where a performance was videotaped for telecast throughout Europe. Ms. Rawlins has also appeared at major European opera houses in Switzerland, Portugal, and Germany. Ms. Rawlins made her American debut with San Francisco's Spring Opera as Violetta in *La traviata*; she made her debut in San Francisco's international season the following year as Nedda in *I pagliacci* and was subsequently invited to return as Cordelia in the American premiere of Aribert Reimann's *Lear*. She has also sung with Houston Grand Opera, in *The Tales of Hoffmann*, and with the Los Angeles Opera Theater, in the title role Ian Hamilton's *Anna Karenina* on the occasion of its American premiere.

In addition to her operatic work, Ms. Rawlins has appeared frequently with major symphony orchestras around the world, including the Vienna Philharmonic, the

Orchestre de la Suisse Romande, the Munich Phiharmonic, and the Radio Orchestra of Bratislava, Czechoslovakia, among others. She has been seen on German television as Marie in *The Bartered Bride* and Zerlina in *Fra Diavolo*, on Austrian television in Cerha's *Baal*, and on Belgian television in Laporte's *Das Schloss*. She also took part in a performance of Strauss's *Ariadne auf Naxos* broadcast by the Radio de la Suisse Romande in Lausanne. A native of Ohio, Emily Rawlins studied at Indiana University in Bloomington and at the Curtis Institute in Philadelphia. A national finalist in the Metropolitan Opera Auditions, she was awarded a Fulbright-Hays grant that same year to study in Vienna.



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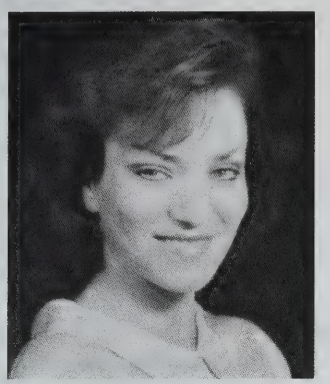
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Dominique Labelle



Sponsored by the Canada Council and by Boston University on a Dean's Scholarship, soprano Dominique Labelle is currently studying with Phyllis Curtin. Ms. Labelle is a graduate of McGill University, where she received the Pauline Donalda Scholarship for three consecutive years. A participant in the Boston University Opera Program, Ms. Labelle performed the leading role in the opera *Transformations* by Conrad Susa last season. This past summer she was a Vocal Fellow at the Tanglewood Music Center; while at Tanglewood she was a soloist in the Nielsen Symphony No. 3 with the Boston Symphony Orchestra under the direction of Andrew Davis, she sang the role of Klytemnestra's Trainbearer in the orchestra's performance of *Elektra* under Seiji Ozawa, and she appeared as Elizabeth Zimmer in the Tanglewood Music Center production of Hans Werner Henze's *Elegy for Young Lovers*. Ms. Labelle made her Boston Symphony Orchestra debut in last season's performances of *Elektra* in Boston and New York. In June 1988 she made her New York recital debut at Merkin Hall. She has sung the role of Rosalinda in *Die Fledermaus* with the Boston University Opera Institute, and she won the voice competition of the Canadian Women's Club of New York City and the Orford Music Competition in Montreal last spring. Her recent engagements have included a performance of Martin Amlin's *Israfel* on a concert devoted to music by faculty members in composition at Boston University, and an appearance with the Boston Symphony Chamber Players at the end of October. Ms. Labelle will sing the role of Donna Anna in the Peter Sellars production of Mozart's *Don Giovanni* at the PepsiCo Summerfare festival in 1989.

Joan Khara



Mezzo-soprano Joan Khara made her New York and Metropolitan Opera debuts simultaneously during the 1987-88 season in the Metropolitan Opera's production of Wagner's *Die Walküre* under the direction of James Levine. Ms. Khara has been hailed for her operatic, concert, and recital appearances, in a wide variety of repertoire ranging from the Baroque to the contemporary. Recent appearances have included Verdi's *Requiem*, the role of Erda in *Das Rheingold*, and the role of Amneris in San Francisco area performances of *Aida*, with members of the San Francisco Opera. She has also performed in the Bach Passions, Mozart's Masses and *Requiem*, the Brahms *Alto Rhapsody*, and several Mahler symphonies and song cycles. Ms. Khara is actively pursuing a recital career and has given solo concerts in Sydney, Honolulu, and San Francisco, where she has performed on such prestigious concert series as The Century Club and Old First Concerts. A native of San Francisco, she has been the recipient of full scholarships to the Juilliard School and to the Conservatoire Fontainebleu in France. Ms. Khara has studied privately with Régine Crespin and James Schwabacher. She made her Boston Symphony debut in the orchestra's performances of *Elektra* in Boston and New York last December, participated in the Tanglewood performance of *Elektra* this past summer, and returned to Symphony Hall earlier this season for the BSO's opening-week performances of Beethoven's Ninth Symphony under Seiji Ozawa's direction.

Wendy Hillhouse



Mezzo-soprano Wendy Hillhouse recently returned to Europe for *L'Comte Ory* with Opera de Nice after making her international debut at the Teatro Liceo in Barcelona as Lucio Cinna in Mozart's *Lucio Silla*. Also this season she returned to the Metropolitan Opera, as Grimgerde in *Die Walküre*. Ms. Hillhouse made her Metropolitan Opera debut in 1986 as Micah in Handel's *Samson*; she has since appeared there as Henrietta in *I puritani* and in the Met's new production of *Die Walküre*. She made her Boston Symphony debut in last season's performances of *Elektra* at Symphony Hall, Carnegie Hall, and Tanglewood. Other recent credits include the role of Phèdre in Rameau's *Hippolyte et Aricie* with San Francisco Concert Opera, Dorabella in *Così fan tutte* with Opera Company of Philadelphia, and *Carmen* and *Ruddigore* with the Dallas Lyric Opera. Besides these performances of *Elektra*, her current season also includes performances of *Carmen*

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in Oakland and a return to the Met for the complete *Ring* cycle. Ms. Hillhouse has been acclaimed for her appearances with the opera companies of San Francisco, Philadelphia, Cincinnati, Sacramento, and Columbus, Pennsylvania Opera Theatre, and Concert Opera of San Francisco, in such works as *Elektra*, *Il barbiere di Siviglia*, *Faust*, *Rigoletto*, *La Cenerentola*, *Lucrezia Borgia*, and *Francesca da Rimini*. An accomplished concert artist, she has performed with the symphony orchestras of Boston, Pittsburgh, Sacramento, San Jose, Oakland, and Lansing. Other notable concert appearances have been with Robert Shaw for the Festival of Masses in San Francisco and the Chamber Music West Festival. In the San Francisco Bay area she has sung with the San Francisco Opera Center as Orlovsky in *Die Fledermaus*, Emily Dickinson in Vivian Fine's *The Women in the Garden*, Erminio in Scarlatti's *The Triumph of Honor*, and Nerillo in Cavalli's *L'Ormindo*. She has also appeared in numerous operas with Donald Pippin's Pocket Opera, including *L'italiana in Algeri*, *La Perichole*, *Norma*, *Anna Bolena*, and *Maria Padilla*, and Handel's *Teseo*, *Julius Caesar*, *Xerxes*, and *Atalanta*.

First-place winner of the Artists Award of the National Association of Teachers of Singing in 1985, Wendy Hillhouse has appeared in recital throughout the United States. She was named Laureate in Voice at France's Academie Maurice Ravel in 1985 and has also won first prizes in many vocal competitions, including the Eleanor Steber Competition, the Loren Zachary Society Competition in Los Angeles, the San Francisco Opera Merola Auditions, and the San Francisco Regional Metropolitan Opera Auditions. A resident of Redwood City, California, Ms. Hillhouse holds degrees from the San Francisco Conservatory of Music and from the University of California at Berkeley.

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Diane Kesling



Mezzo-soprano Diane Kesling spends most of her 1988-89 season with the Metropolitan Opera, appearing as the Second Norn in *Götterdämmerung*, Suzuki in *Madama Butterfly*, Mércèdes in *Carmen*, Tebaldo in *Don Carlo*, and in the Met's complete *Ring* cycle next spring, at which time she will also participate in the Met's recording of *Götterdämmerung* for Deutsche Grammophon. Next season come more *Ring* performances at the Met, and appearances as Cherubino in *Le nozze di Figaro* with Seattle Opera, where she appeared as Freia and Gutrune in the *Ring* cycle in the summer of 1987. During the 1987-88 season Ms. Kesling appeared in *Manon*, *Das Rheingold*, *Die Walküre*, *La traviata*, and *Lulu* at the Met. During the 1986-87 season she made her debut with the Pittsburgh Symphony in Beethoven's Ninth Symphony, Lorin Maazel conducting. Operatic debuts included appearances as Maddalena in *Rigoletto* with Knoxville Opera, Opera Company of Philadelphia's *Death in Venice*, Ortlinde in *Die Walküre* and Freia in *Das Rheingold*

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for the Seattle Opera's new *Ring* production, and Siegrune on the Met's *Die Walküre* recording conducted by James Levine for Deutsche Grammophon. Other highlights of recent seasons have included the role of Dinah in Houston Grand Opera's production of Leonard Bernstein's *Trouble in Tahiti*; a La Scala debut as Dinah in Bernstein's *A Quiet Place*, a role Ms. Kesling repeated at the Kennedy Center; a Shreveport Opera Hansel; Wolf Trap Farm Park's *L'Enfant et les sortilèges* and *The Rape of Lucretia*; and the world premiere of David White's *Homages* at the 1983 International Viola Conference. Other Metropolitan Opera appearances have included that company's centennial-season performances of *Don Carlo*, a new production of *Rinaldo*, and the "Live From the Met" centennial telecast. She has also appeared at the Met as Magdalena in *Die Meistersinger*, Dryade in *Ariadne auf Naxos*, Stephano in *Romeo and Juliet*, Dorabella in *Così fan tutte*, and Cherubino in *Le nozze di Figaro*. In addition, she has appeared on "Live From the Met" PBS telecasts as Mercédès in *Carmen* and Zulma in *L'italiana in Algeri*.

A graduate of Ohio State University, Diane Kesling joined the Houston Opera Studio in 1978 and performed with Houston Grand Opera as Prince Orlovsky in *Die Fledermaus*, Magdalena in *Die Meistersinger*, Varvara in *Katya Kabanova*, and *La Cenerentola*. Texas Opera Theater appearances included Dorabella, Hansel, and Suzuki. After becoming a finalist in the Metropolitan Opera National Auditions, Ms. Kesling was invited to join the Met's Young Artists Development Program. She made her Boston Symphony Orchestra debut in this past summer's performance of *Elektra* at Tanglewood.

Cynthia Haymon



Soprano Cynthia Haymon burst onto the operatic scene in 1985 in the title role of Thea Musgrave's *Harriet, A Woman Called Moses*, in its Virginia Opera premiere performances. She has since made debuts at Covent Garden, Glyndebourne, Hamburg, and Munich, and she has appeared with such conductors as Bernard Haitink, Zubin Mehta, Seiji Ozawa, and Michael Tilson Thomas. Ms. Haymon recently sang the role of Bess in Glyndebourne's Trevor Nunn production of *Porgy and Bess* under the direction of Simon Rattle, a performance recorded by EMI for release early next year. This season she appears as Liù in Covent Garden's revival of *Turandot* and as Euridice in a new Glyndebourne production of *Orfeo ed Euridice*. In the United States she appears in *Elektra* with the Boston Symphony Orchestra, portrays Mimi in *La bohème* for Baltimore Opera, and sings her first Marguerite in *Faust* at Opera Grand Rapids. She also makes her New York debut in Mendelssohn's *Elijah* with the New York Choral Society at Carnegie Hall. In the 1989-90 season, with Seattle Opera, she will give her first performances as Susanna in *Le nozze di Figaro*.

Cynthia Haymon made her European debut in the summer of 1986, as Bess at Glyndebourne. The following season she made her Royal Opera debut as Liù on that company's tour of the Far East, repeating the role for her London stage debut at Covent Garden, a performance telecast live throughout Europe. She has also appeared at Covent Garden as Mimi in *La bohème*. Other European appearances have included Hamburg and Munich debuts as Liù, and her debut at Brussels' Théâtre Royale de la Monnaie as Amor in a new production of Gluck's *Orfeo*. Ms. Haymon made her Israel Philharmonic debut as Micaela in a fully-staged production of *Carmen* directed by the late Jean-Pierre Ponnelle and conducted by Zubin Mehta.

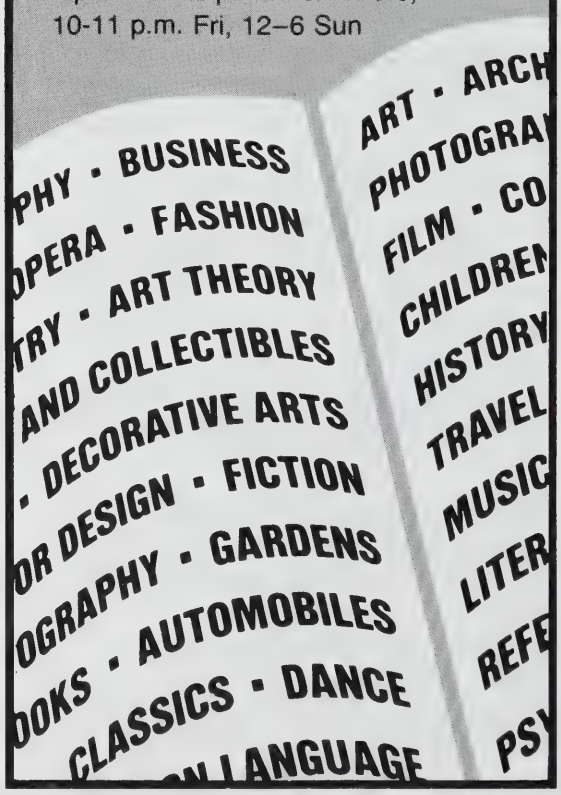
On this side of the Atlantic, she has portrayed Micaela in *Carmen* in Cleveland and in Seattle Opera's recent Francois Rochaix production of that opera. She has appeared as Liù with Baltimore Opera, Michigan Opera Theater, Dayton Opera, and Boston Concert Opera. In 1984 Miss Haymon was named Most Distinguished New Artist at Santa Fe. She made her professional debut at the Santa Fe Opera in the summer of 1985, as Diana in Offenbach's *Orpheus in the Underworld*, and has also appeared there as Xanthe in Strauss's *Die Liebe der Danae*. Ms. Haymon made her London concert debut with the London Symphony Orchestra as a soloist in Rossini's *Stabat Mater* under Myung-Whun Chung. She has sung with the London Symphony Orchestra in Berg's *Lulu* Suite under the direction of Michael Tilson Thomas. Also with Mr. Thomas she performed the world premiere of the newly discovered song "Lonely Boy" for a PBS Gershwin Gala. She has performed with the Cleveland Orchestra under Isaiah Jackson, and her future orchestral engagements include performances of the Brahms *German Requiem* with Kurt Masur and the Israel Philharmonic. Born in Jacksonville, Florida, Ms. Haymon is a graduate of Northwestern University. She made her Boston Symphony Orchestra debut in *Elektra* at Tanglewood this past summer.

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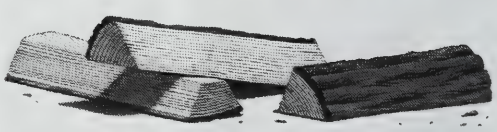
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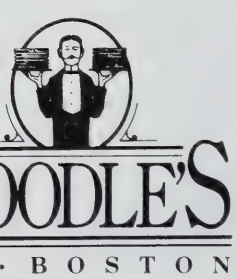
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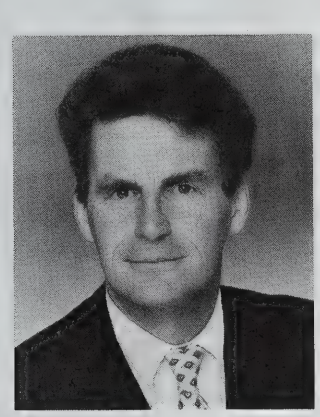
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Marita Napier



Soprano Marita Napier joined the roster of the Metropolitan Opera in the 1986-87 season for opening night and the Met's new production of *Die Walküre*; last season at the Met she sang the title role of *Turandot*, rounding out 1987 with performances of *Der fliegende Holländer* in Berlin and *Turandot* in Cagliari, and also opening the Ravinia Festival in *Gurrelieder* with James Levine conducting. Her 1988-89 engagements include *Götterdämmerung*, *Hansel und Gretel*, and *Erwartung* at the Met, and performances of *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra. She can also be heard on the newly released Metropolitan Opera recording of *Die Walküre* on Deutsche Grammophon. Ms. Napier has been acclaimed for her performances with the opera companies of Berlin, Frankfurt, Vienna, Florence, and La Scala. Regular Bayreuth appearances since 1973 have included Sieglinde in *Die Walküre* and Eva in *Die Meistersinger*; her roles at Covent Garden since 1974 have included, most notably, Sieglinde, and Leonore in *Fidelio*. In recent seasons Ms. Napier has been heard in *Mathis der Maler* in Paris, *Don Giovanni* in Rio de Janeiro, and *Ariadne auf Naxos*, *Elektra*, *Der fliegende Holländer*, and *Fidelio* in Vienna. In South Africa she has been seen as Turandot, Leonore in *Fidelio*, Leonora in *La forza del destino*, Abigaille in *Nabucco*, Santuzza in *Cavalleria rusticana*, the *Walküre* Brünnhilde in Cape Town, and Abigaille in Johannesburg, where in 1987 she sang her first *Tristan und Isolde*. In 1989 she returns to Pretoria for her first Ortrud in *Lohengrin*.

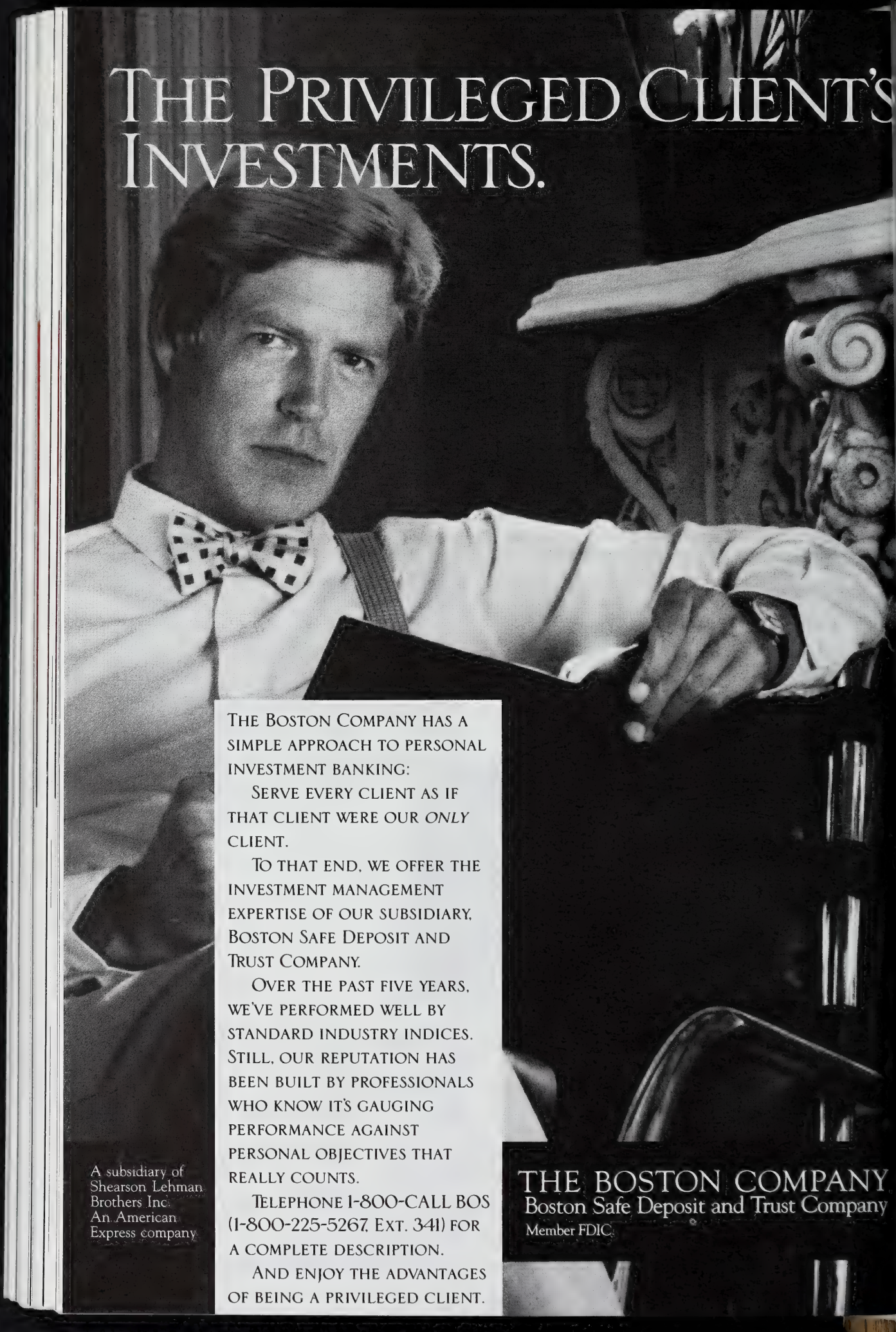
Marita Napier's North American career began in 1972 in a San Francisco Opera



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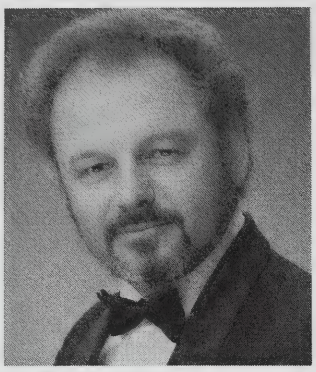
Ring cycle. She has since returned to San Francisco Opera for appearances in *Der fliegende Holländer*, as Venus in *Tannhäuser*, and *Elektra*. In 1981 she sang the role of Senta in Canadian Opera's *Der fliegende Holländer*. Other American engagements have included Schoenberg's *Gurrelieder* with the Minnesota Symphony under Stanislaw Skrowaczewski, Mahler's Eighth Symphony with Seiji Ozawa and the San Francisco Symphony, and her only previous Boston Symphony appearance, in a 1974 Tanglewood performance of Beethoven's Ninth Symphony also under Mr. Ozawa. In recent seasons Ms. Napier has appeared in Seattle, Madrid, Linz, and Munich as Chrysothemis in *Elektra*, in Berlin as Ariadne, in Frankfurt as Senta, in Barcelona as Sieglinde, in Stuttgart as Turandot and Senta, in Santiago as both Venus and Elisabeth in *Tannhäuser*, and with Montreal Opera in *Macbeth*. Other engagements have included appearances as Senta with Tulsa Opera, Elsa in *Lohengrin* in Versailles, and in the Beethoven Ninth in Naples. In 1986 she returned to Marseilles for her first *Jenůfa*. Born in Johannesburg, South Africa, and now a citizen of West Germany, Marita Napier studied at the Detmold Music Academy and made her debut in Hamburg, where she has been a leading soprano since 1973.

Brad Cresswell



Originally from Moline, Illinois, tenor Brad Cresswell began his singing career with the Moline Boy's Choir when he was eight, singing and touring with that group throughout the United States, Canada, and Mexico. He continued studying and performing both vocal and instrumental music throughout his school years and received his bachelor of music degree in 1985 from Simpson College in Indianola, Iowa. While at Simpson College he was an apprentice for the Des Moines Metro Opera Company for two summers, and he was seen as the Messenger in the Des Moines production of *Aida* broadcast on public television in 1984. After leaving Simpson College, Mr. Cresswell attended the St. Louis Conservatory of Music, where he became a student of Edward Zambara. He sang in the Opera Theatre of St. Louis Chorus for two years. Also an active composer, he wrote the music for and directed a production of *The Day of Pentecost* in May 1987 at the Webster Groves Church of St. Louis, where he was a regular soloist. A Vocal Fellow at the Tanglewood Music Center during the past two summers, Mr. Cresswell entered the graduate department of the New England Conservatory of Music last fall, continuing his studies with Edward Zambara there. He is also a member of the Opera Theatre of the New England and Boston Conservatories, continuing to appear, as he has throughout his musical education, in operatic scenes and full opera productions. Since his arrival in Boston, Mr. Cresswell has been tenor soloist in MIT Choral Society performances of Haydn's *Lord Nelson* Mass and *Salve Regina*, and he was the tenor soloist in Haydn's *Creation* with the John Oliver Chorale last February. Mr. Cresswell made his Boston Symphony Orchestra debut in last season's performances of *Elektra* and also sang in the orchestra's Tanglewood performance of *Elektra* this past summer.

Tanglewood Festival Chorus
John Oliver, Conductor



Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

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Ingrid Bartinique
Phyllis Benjamin
Deborah Bennett
Joanne Colella Boag
Sarah S. Brannen
Bonita Ciambotti
Lorenzee Cole
Margo Connor
Mary A.V. Crimmins
Lou Ann David
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Frances V. Kadinoff
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Barbara MacDonald
H. Diane Norris
Jan Elizabeth Norvelle
Jennifer M. Pigg
Jamie Redgrave
Sarah J. Robinson
Charlotte C. Russell
Lisa Saunier
Carrol Shaw
Joan Pernice Sherman
Noel Belanger Smith
Tiffany Smith
Wendy Lee Tedmon

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Sharon Carter
Barbara Clemens
Arnalee Cohen
Ethel Crawford
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie A. Freedman
Irene Gilbride
Toni Gustus
Donna Hewitt-Didham
Dorothy W. Love
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Ellen D. Rothberg
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David Raish
Charles Ross
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Ronald Severson
Terence R. Stephenson
Charles Wilson
Carl Zahn

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James W. Courtemanche
Edward E. Dahl
John Duffy
Mark L. Haberman
John Knowles
Timothy Lanagan
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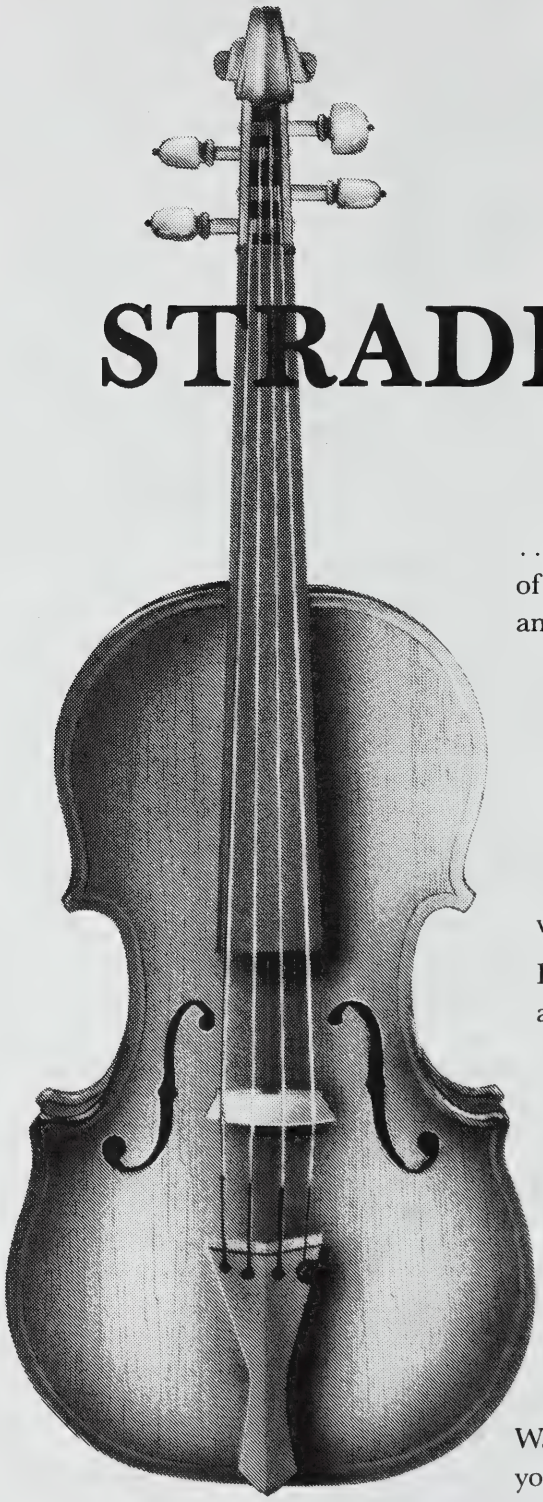
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Next Program . . .

Wednesday, November 23, at 8
Friday, November 25, at 2
Saturday, November 26, at 8

SEIJI OZAWA conducting

WEBERN — Five Pieces for Orchestra, Opus 10

Sehr ruhig und zart
[Very peaceful and gentle]
Lebhaft und zart bewegt
[Lively and gently moving]
Sehr langsam und äusserst ruhig
[Very slow and exceedingly peaceful]
Fliessend, äusserst zart
[Flowing, exceedingly gentle]
Sehr fliessend
[Very flowing]

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Landler.
Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant.]
Adagio

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday, to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check.

Coming Concerts . . .

Thursday 'D'—November 17, 8-10
Saturday 'A'—November 19, 8-10

SEIJI OZAWA conducting
FRANK PETER ZIMMERMANN, violin
ALFRED GENOVESE, oboe
HAROLD WRIGHT, clarinet
SHERMAN WALT, bassoon
CHARLES KAVALOVSKI, horn

MOZART	*Sinfonia concertante* in E-flat for oboe, clarinet, bassoon, and horn
GLAZUNOV	Violin Concerto
BEETHOVEN	Symphony No. 7

Thursday 'C'—Wednesday, November 23, 8-9:45
Friday 'A'—November 25, 2-3:45
Saturday 'B'—November 26, 8-9:45

SEIJI OZAWA conducting

WEBERN	Five Pieces for Orchestra
MAHLER	Symphony No. 9

From Thursday, December 1, through Wednesday, December 14, the Boston Symphony Orchestra will be on tour in Europe, performing concerts in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt, and Munich.

Wednesday, January 2, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—January 5, 8-9:45
Friday Evening—January 6, 8-9:45
Saturday 'B'—January 7, 8-9:45
Tuesday 'B'—January 10, 8-9:45

JEFFREY TATE conducting
JOHN ALER, tenor

SCHREKER	Chamber Symphony for twenty-three solo instruments
BRITTEN	*Nocturne*, for tenor, seven obbligato instruments
SCHUBERT	Symphony No. 2

Thursday 'A'—January 12, 8-9:55
Friday 'B'—January 13, 2-3:55
Saturday 'A'—January 14, 8-9:55
Tuesday 'C'—January 17, 8-9:55

JEFFREY TATE conducting
MALCOLM LOWE, violin

SAXTON	*In the Beginning* (United States premiere)
WALTON	Violin Concerto
DVOŘÁK	Symphony No. 7

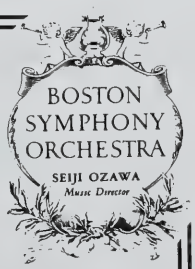
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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted

only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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BSO

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Anne Stoneman Chair

For more than fifty years and continuing well into her eighties, Mrs. David Stoneman came to Boston Symphony Orchestra concerts on Friday afternoons and sat in the same seat in the left front section of Symphony Hall. She began attending concerts before the Koussevitzky era, and her devotion to the orchestra extended through the Munch and Leinsdorf years. A very private woman, she made her family the center of her life. She grew up in Boston, where she remained for all of her ninety-nine years. In addition to her family, her other great loves in Boston were the BSO and the Red Sox! Mrs. Stoneman lived quietly in dignity and beauty, and the endowment of the Boston Symphony Orchestra Chair currently occupied by assistant principal violist Patricia McCarty is intended to honor Mrs. Stoneman's memory appropriately by benefiting an institution she held so dear.

BSO to Tour Europe December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

BSO Members in Concert

Max Hobart leads the Civic Symphony Orchestra at Jordan Hall on Sunday, November 20, at 3 p.m. The program includes the world premiere of Chambliss Giobbi's *Lunar Sun*, composed for the Civic Symphony Orchestra, Barber's Essay No. 1 for Orchestra, Mendelssohn's *Italian* Symphony, and Beethoven's *Emperor* Concerto, with piano soloist Leslie Amper. Tickets are $12 and $8; for further information call 437-0231.

BSO bass player John Salkowski and pianist Louise Grabowski present a recital of music for double bass at the Massachusetts Hospital School in Canton on Friday, November 18, at 10:30 a.m. The program will include music of Saint-Saëns and Henry Eccles, and, in their premiere performances, arrangements by Mr. Salkowski of Jeffrey Moss's *Rubber Duckie* and marches by John Philip Sousa. For further information and complimentary tickets call 828-2440.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday, December 7, and Friday, December 9, at 8 p.m. at Faneuil Hall. The program includes the overture to Rossini's *La scala di seta*, Haydn's Symphony No. 60, *Il distratto*, and Mozart's Serenade in D, K.100. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 21 are works from the Zoe Gallery of Boston. Other organizations to be represented during the coming months are the DeCordova School (November 21-December 19), the Water Street Cooperative Gallery (December 19-January 16), and the Robert Klein Gallery (January 16-February 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

Friday Previews

Friday-afternoon BSO concertgoers have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert program. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Wing of Symphony Hall. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Wing, where complimentary bouillon, coffee, tea, and sweets are provided. Tickets for individual Friday Previews are available at the door for $5 (as space permits), or you may subscribe to any five for $15. To receive an advance order form or make a phone reservation, please call the Volunteer Office at (617) 266-1492, ext. 177.

"Company Christmas at Pops" Slated for December 19

"Company Christmas at Pops" 1988, featuring John Williams and the Boston Pops Orchestra, will take place Monday evening, December 19. William F. Connell, Chairman and CEO of Connell Limited Partnership, is chairman of the 1988 "Company Christmas at Pops" committee, with Jack Connors, Jr., President of Hill, Holliday, Connors, Cosmopulos, serving as committee vice-chairman. Now in its fifth year, "Company Christmas" has become a holiday tradition in the Boston-area business community, with more than 100 of the area's businesses participating in this festive benefit performance. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, including a surprise visit by Santa Claus to distribute gift certificates generously provided by Zayre Corporation. A limited number of "Company Christmas at Pops" sponsorships are still available. The $3,000 package includes sixteen seats for the concert, complete with cocktails and dinner; half-packages are also available. For further information please call Madelyne Cuddeback, the BSO's Director of Corporate Development, at (617) 266-1492.



Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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Forrest Foster Collier chair

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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

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Raymond Sird

Ikuko Mizuno

Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
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Ronald Knudsen
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Joseph McGauley

Leonard Moss

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*Jerome Rosen

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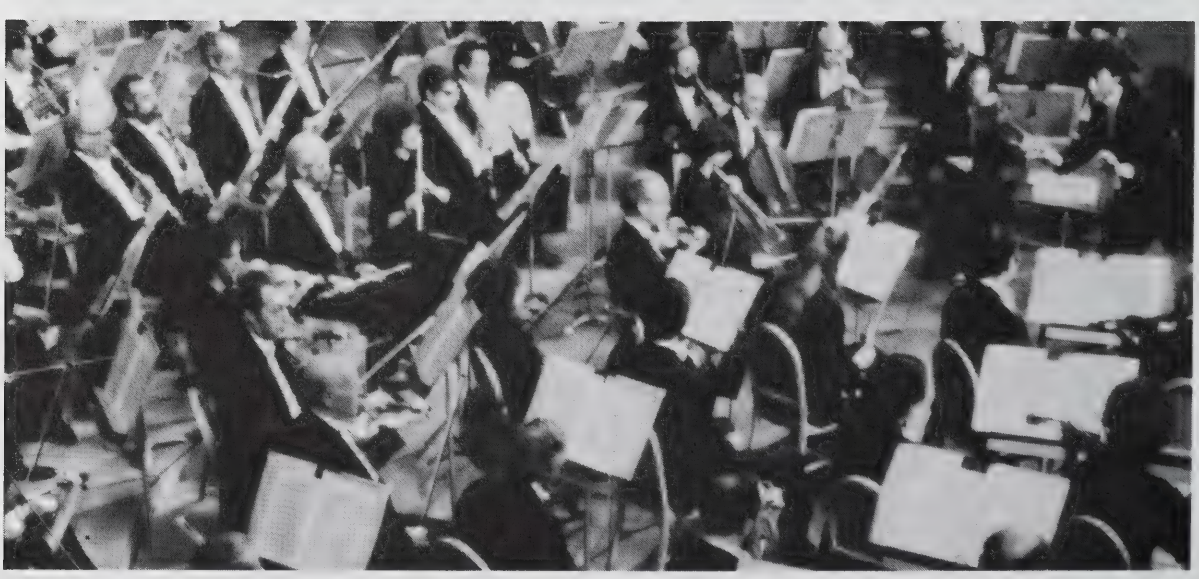
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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Santiago Rodriguez
Thomas Schumacher
Kathryn Selby
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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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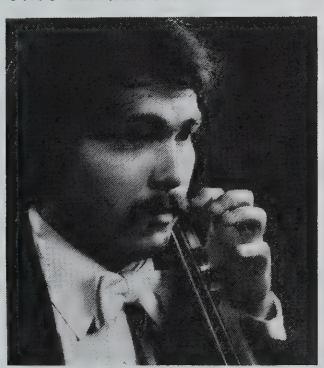
The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Nancy Bracken

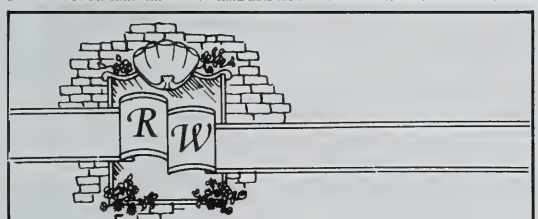


Violinist Nancy Bracken studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. In 1975 she won first prize in the college string competition of the Music Teachers National Association. Ms. Bracken has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony Orchestra, Ms. Bracken has played numerous solo recitals and chamber music concerts, including appearances at the Gardner Museum, Harvard University, the Clark Art Institute, and the Berkshire Museum.

Sato Knudsen



Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years; prior to that he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio stations WQXR-FM in New York and WGBH-FM in Boston. As of the 1988-89 season, Mr. Knudsen occupies the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section.



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Jonathan Miller

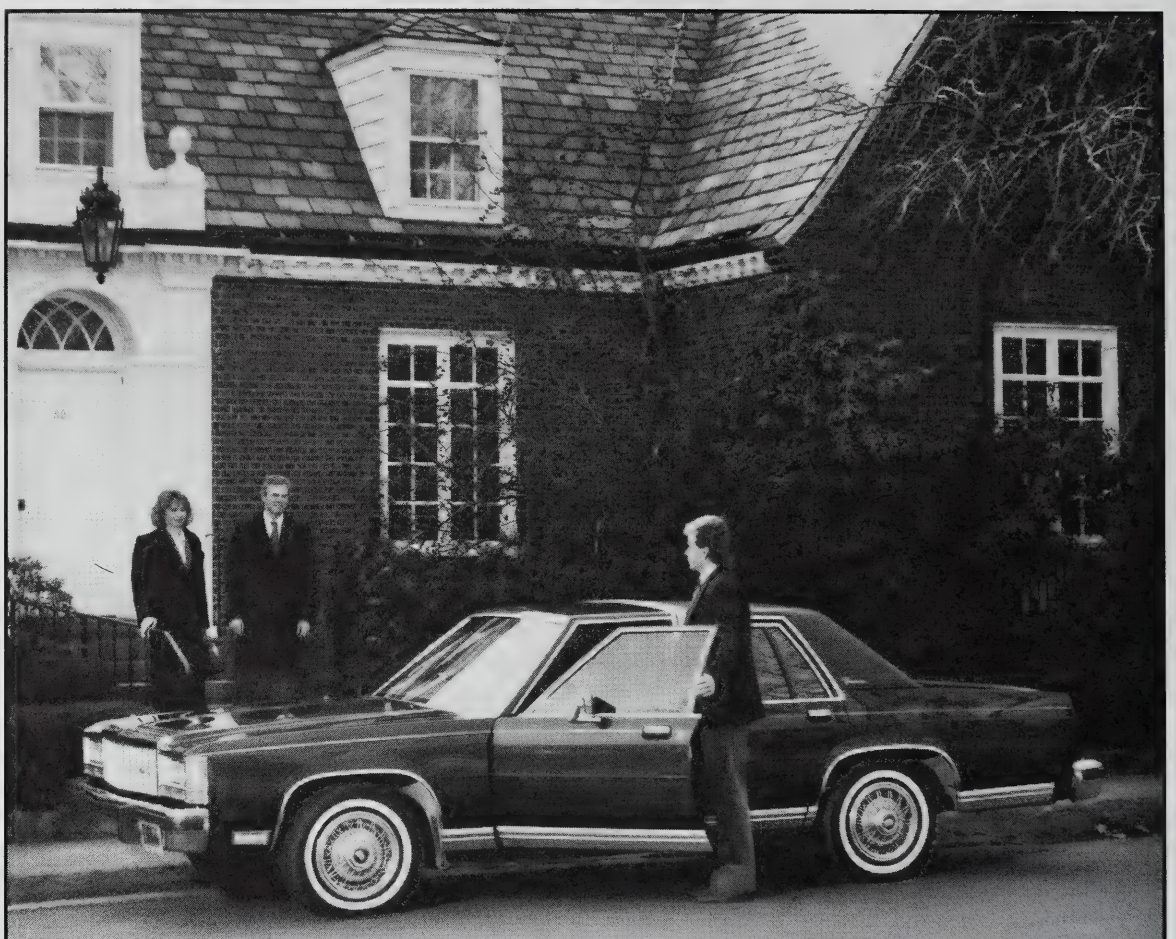


After attending Pablo Casals' master class at the University of California at Berkeley, Jonathan Miller chose to abandon his study of literature there and devote himself completely to the cello. Nine years later, Casals publicly acclaimed him an outstanding exponent of Bach. In the intervening years, Mr. Miller trained with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten, and played in master classes given by Gregor Piatigorsky, Pierre Fournier, and Mstislav Rostropovich. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he has toured the United States twice with the New York String Sextet, and he has appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is the recipient of grants from the National Endowment for the Arts, the New England Foundation for the Arts, and the Massachusetts Council for the Arts. In 1980, during its first season, the Boston Artists' Ensemble performed twenty live concerts heard on WGBH-FM in Boston and simultaneously broadcast nationwide. Mr. Miller has taught at the New England Conservatory and at the Boston University Tanglewood Institute. As of this fall he is on the faculty of the Boston Conservatory of Music. He performs on a 1728 Gofriller cello played at the beginning of this century by the cellist of the Flonzaley Quartet, one of the earliest celebrated American quartets.

Jennie Shames



A native of Massachusetts, Jennie Shames began studying the violin when she was three and made her first concert appearance when she was five. She has performed extensively in solo recitals and with orchestras throughout New England. While at Harvard University, she was concertmaster of and a frequent soloist with the Bach Society Orchestra; she graduated from Harvard *cum laude* in 1979. Also during that time she was a member and often concertmaster of the orchestra of the Opera Company of Boston. Ms. Shames joined the Boston Symphony Orchestra in January 1981, as the only Boston Symphony player to have joined the orchestra during its 100th Anniversary Season. Ms. Shames' association with the BSO actually dates even farther back than that: she attended the Boston University Tanglewood Institute in 1974 and was a Fellow at the Tanglewood Music Center in 1976; her teachers included Jerome Rosen and Joseph Silverstein. Since joining the Boston Symphony Orchestra, Ms. Shames has appeared frequently on the Supper Concerts series at Symphony Hall and in other chamber concerts with her BSO colleagues. She has also been soloist with many local orchestras and with the Boston Pops Orchestra. In May 1987 she was invited to be concertmaster of the Houston Symphony for two weeks, during which time that orchestra recorded Dvořák's Slavonic Dances, Opus 46, and *Carnival* Overture.



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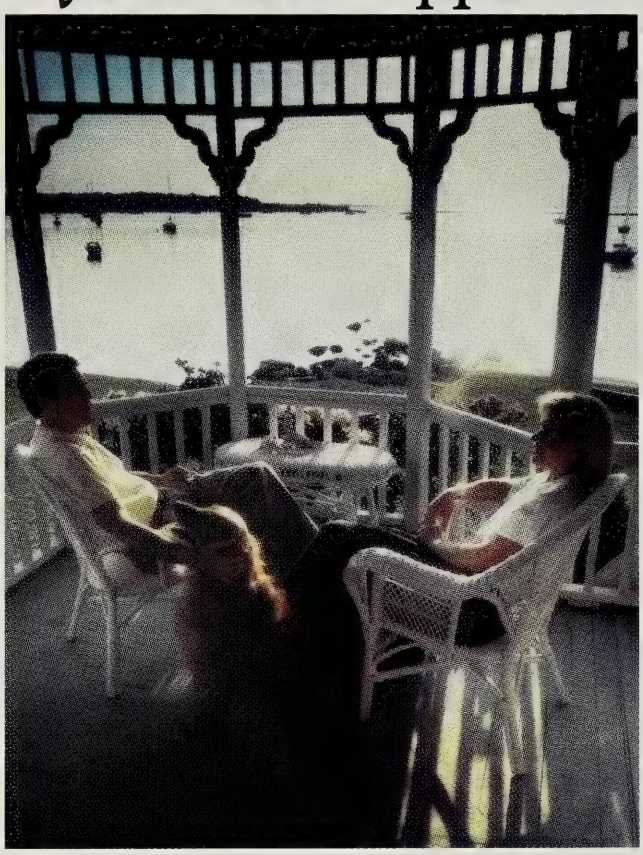
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Mozart was in Paris. (It may have been given there in the summer of 1779.) The last person known to have had the manuscript was Le Gros himself, since he had paid Mozart for the piece and therefore owned it. Still, the composer was fond enough of it that he planned a slight bit of chicanery. Again writing to his father, this time from Strasbourg, on October 3:

> Le Gros purchased from me the two overtures and the *sinfonia concertante*. He thinks that he alone has them, but he is wrong, for they are still fresh in my mind, and as soon as I get home, I shall write them down again.

We simply do not know if Mozart ever kept his promise. This is where the history of the *sinfonia concertante* for Paris—a work calling for flute, oboe, horn, and bassoon as solo instruments—ends. We know that Mozart composed the work, but we don't know where it is; thus, Mozart's cataloguer Köchel placed the lost piece as No. 9 in the Appendix ("*Anhang*," in German) to the second edition of the 1862 catalogue that gives us our K. numbers.

The piece to be performed here is a *sinfonia concertante* for four winds, but with a slightly different cast of characters: oboe, clarinet, horn, and bassoon. Where did it come from? Mozart's earliest biographers know nothing of it, and even his great

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nineteenth-century biographer Otto Jahn failed to mention the work in the three editions of his biography that appeared in Jahn's own century. But in 1905, long after Jahn's death, a new edition of his book appeared with the surprising news that a copy of the work to be performed here "had been obtained." The manuscript is a copy made in the late 1860s from an older source that is now lost. At first glance, this would seem to be the lost *sinfonia concertante* composed for Paris in 1778. But if so, Mozart—or someone else—must have adapted the solo parts for the different ensemble, giving the original flute part to the oboe and the original oboe part to the clarinet (and making many other adjustments as well).

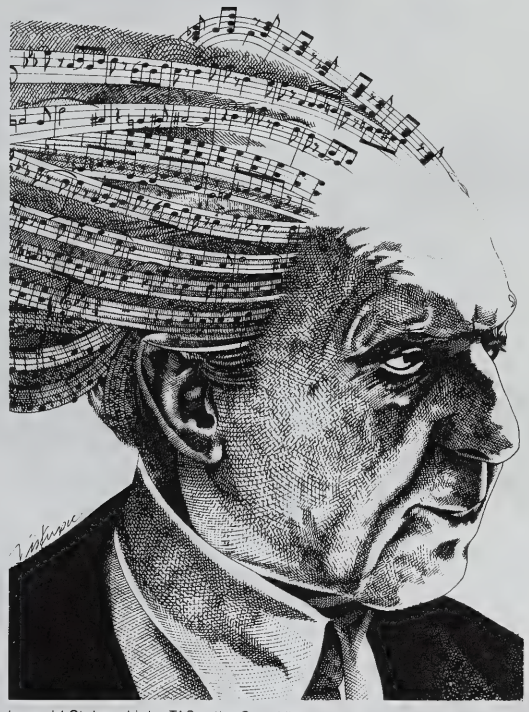
Mozart was remarkably skilled at making such adaptations when he needed to, but he would not have done so "on spec"—only the prospect of an impending performance would have caused him to take on such a labor. Yet there is no evidence of an opportunity for him to have given such a performance—though that is certainly not proof that such a performance *never* took place. Enough doubt has remained that the piece has never been admitted to the main body of the Köchel catalogue; the missing *sinfonia concertante*, in its original form, would be K.297B if it miraculously reappeared. But the latest edition of Köchel places the existing work in Appendix C ("doubtful or spurious works"), where it bears the number Anh.C14.01. The com-

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plexities of numbering are horrendous. Recordings and even published scores often refer (incorrectly) to the piece we have in hand by Köchel's old "Anh.9" or "K.297B," but those numbers should be reserved for the indubitably authentic, but lost, Mozart composition.

A more precise evaluation of the history of this problematic piece comes in a new book by the pianist and Mozart scholar Robert D. Levin, entitled *Who Wrote the Mozart Four-Wind Concertante?* (Pendragon). Levin subjected all of Mozart's authentic concertos to a detailed analysis in which he discovered, among other things, that Mozart always observed certain proportions in the amount of orchestral vs. solo material. The *Sinfonia concertante* had, at every point, too much orchestral music, proportionately, for the length of the solo part, assuming that Mozart's habitual practice would be followed. In addition to this, the orchestral parts had a number of basic errors of part-writing, the kind of thing that a musician is supposed to learn to avoid in elementary theory. The solo parts, on the other hand, did not have errors of this kind. All in all, the solo parts seemed to fit better into the framework of Mozart's style than did the orchestral part. Levin's hypothesis, cogently argued with detailed illustrations, was that Mozart's score was lost, but that the solo parts survived to be discovered by a later musician who decided to create an orchestral framework for the surviving solo parts, which he adjusted to include a flute instead of an oboe (possibly he was himself a flutist). The themes, of course, would sound Mozartean, because they would be based on the actual themes that Mozart gave to the solo instruments, but their working out would reveal a less talented musical mind working in a later style. Levin has even gone so far as to attempt to recover as much as possible of Mozart's original by "back-composing" the piece, rewriting the four wind parts for Mozart's original ensemble and adjusting the orchestral part to correspond to what he has discovered about Mozart's concerto style.

Levin's hypothesis is a fascinating one, but it leaves us now with two "Mozart" pieces instead of one, both problematic in one way or another! Perhaps at a concert performance of the older version, it is best simply to point out that Mozart was an ideal composer for the genre of the *sinfonia concertante*: the prodigality of his invention, which also served him so well as an opera composer, was just what was required for a genre in which each of several different solo instruments needed an opportunity to shine in competition with the others. Some themes are better suited to one instrument or another, but each instrument gets its chance in this work, whether in the broadly laid out exposition of the first movement, or that movement's extended development section; in the dialogue of the second movement, so redolent of chamber music; or in the variations of the finale, built on a simple whistleable tune that would surely have proved pleasing to the Parisian public—if in fact it was composed for them!

—Steven Ledbetter



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Alexander Glazunov
Violin Concerto in A minor, Opus 82



Alexander Konstantinovich Glazunov was born in St. Petersburg on August 10, 1865, and died in Paris on March 21, 1936. He composed his Violin Concerto in 1904 for the Russian virtuoso Leopold Auer, to whom it is dedicated, and who played the world premiere under the composer's direction in St. Petersburg on February 17, 1905. Auer's pupil, the young Mischa Elman, played the solo part in the first performance outside of Russia; this took place in Queen's Hall, London, on October 17, 1905, with Henry J. Wood conducting. The first Boston Symphony performances on October 27 and 28, 1911, took place in a concert on which Efrem Zimbalist made his Boston debut; Max Fiedler conducted. Richard Burgin was soloist for most of the later BSO performances under Pierre Monteux and Serge Koussevitzky. The composer himself, who appeared in Sanders Theater and at Symphony Hall in January 1930, led three performances with Benno Rabinoff as soloist; these were the orchestra's most recent Symphony Hall performances of the work. The only BSO performances since that date took place in Brooklyn and Cambridge with Koussevitzky and Burgin in March 1933. In addition to the solo violin, the score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bells, triangle, cymbals, harp, and strings.

Alexander Glazunov is one of those artists who achieve high fame early in life and then never really surpass that youthful brilliance, with the result that his career seems in retrospect almost to have stagnated. It did not start that way: when he began harmony lessons with Rimsky-Korsakov at the beginning of 1880, the astonished teacher remarked that "his musical development progressed not by days but by hours." Two years later, when young Glazunov was just seventeen, he appeared as the composer of a symphony, described by his teacher as "young in inspiration but already mature in technique and structure." He had an exceptional memory that allowed him to preserve the overture to Borodin's unfinished opera *Prince Igor*, which Borodin had played for his friends on the piano, but never written down, after the composer's early death, from the memory of those drawing room performances. He became a busy conductor, an activity he enjoyed enormously, though he was never a real master of the podium. He spent decades in service to the St. Petersburg Conservatory, twenty years as its director. He was tireless in that capacity, working to improve the school at all levels.

When he took on the position, he was at the height of his powers, but gradually over the years his music showed something of a decline. The great nationalist school of the preceding generation had done its work, and Glazunov was part of the generation that produced a rapprochement with the art of western Europe. But despite the fact that he composed eight symphonies (he left a ninth unfinished), the logic of symphonic structure was never his great strength. He created elegant, attractive melodies; when these were employed in ballets, where they needed relatively little development, they achieved lasting success (particularly *Raymond* and *The Seasons*). His symphonies, on the other hand, were regarded by many younger musicians (including Stravinsky, himself a Rimsky-Korsakov student some twenty years after Glazunov had been) as increasingly academic, growing ever farther away from the Russian spirit.

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December 12 Monday	NEC Symphony Orchestra	Pascal Verrot, Conductor Stravinsky, *Rite of Spring* Winner of the NEC Concerto Competition *Concerto to be announced*
December 15 Thursday	NEC Youth Philharmonic Orchestra	Benjamin Zander, Conductor Prokofieff, *Symphony No. 5* Natasha Farny, cello, winner of the 1987–88 NEC Preparatory School Concerto Competition Dvořák, *Concerto for Cello in b*

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Still, Glazunov's orchestral works have been appearing on recordings with increasing frequency during the last few years, allowing us the opportunity of drawing our own conclusions, and the most recent evaluation of Glazunov's work, Boris Schwarz's article in The New Grove, maintains that the Eighth Symphony and the Violin Concerto are his best pieces. Certainly the Violin Concerto reveals a wonderful imagination for the possibilities of the solo instrument, which the composer did not play himself (though he did play piano, cello, clarinet, horn, bassoon, and percussion). The sweetness of his melodic invention, and the imaginative orchestral coloration—especially in the last movement—were surely responsible for the work's immediate success. The concerto is played straight through without pause; on paper it appears to have two movements, but it really offers the expected three movements in a somewhat unusual arrangement, with the slow movement (Andante) appearing in the development section of the first movement. Immediately at its end the soloist begins an extended cadenza. The cellos and basses begin a sustained pedal on E, over which the soloist completes the cadenza; this runs directly to the appearance of the trumpets with a jovial hunting theme in 6/8 that leads off the rondo finale. Here the brilliance of Glazunov's writing for the solo instrument is seconded by the bright sounds of piccolo, upper woodwinds, harp, and triangle in a shimmering bell-like effect—not the great deep bells of the Kremlin, but rather perhaps of sleigh bells. A later episode offers the soloist in pizzicato chords possibly intended to suggest a balalaika. The concerto ends with a rush of harmonics.

—S.L.

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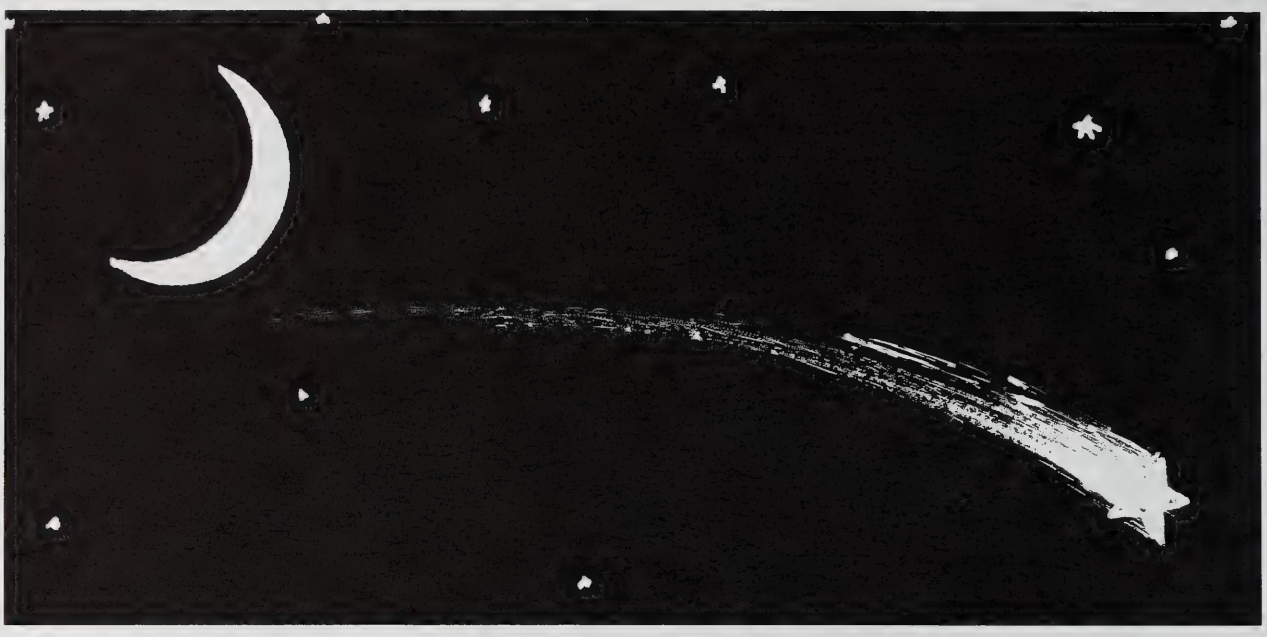
Ludwig van Beethoven
Symphony No. 7 in A, Opus 92



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance on December 8, 1813, in Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1842, and the symphony reached Boston a week later, November 25, 1843, Henry Schmidt conducting the Academy of Music. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, and it has since been conducted at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antal Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa, Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, and Charles Dutoit, who led the orchestra's most recent performance in July 1987 at Tanglewood. Klaus Tennstedt gave the most recent subscription performances, in January 1987. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813 at a charity concert that also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded in the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred the most enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater piece. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher could have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight—a concession almost unheard of! The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's



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conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired.

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed on his breast, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's descrip-

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tion, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking.

At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction Beethoven ever wrote, moves from the home key of A major through C major and F major (both closely related to A *minor*) before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as entry to the house, summarizes the architecture of the entire building: A, C, and F major are the harmonic poles around which the symphony is built.

Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement.

The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.

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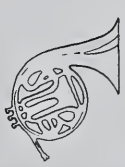
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Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Some questions raised by Robert D. Levin's reconstruction of the *Sinfonia concertante* are discussed in Nancy Miller's "Mozart's Sinfonia Concertante for Winds: A Case for Reconstruction?" in the late lamented magazine *Opus* (August 1985); Levin responds in a letter to the editor in the December issue. The fullest discussion of the piece can, of course, be found in Levin's book, *Who Wrote the Mozart Four-Wind Concertante?* (Pendragon). Neville Marriner has recorded Levin's reconstruction of the Mozart work with the Academy of St. Martin-

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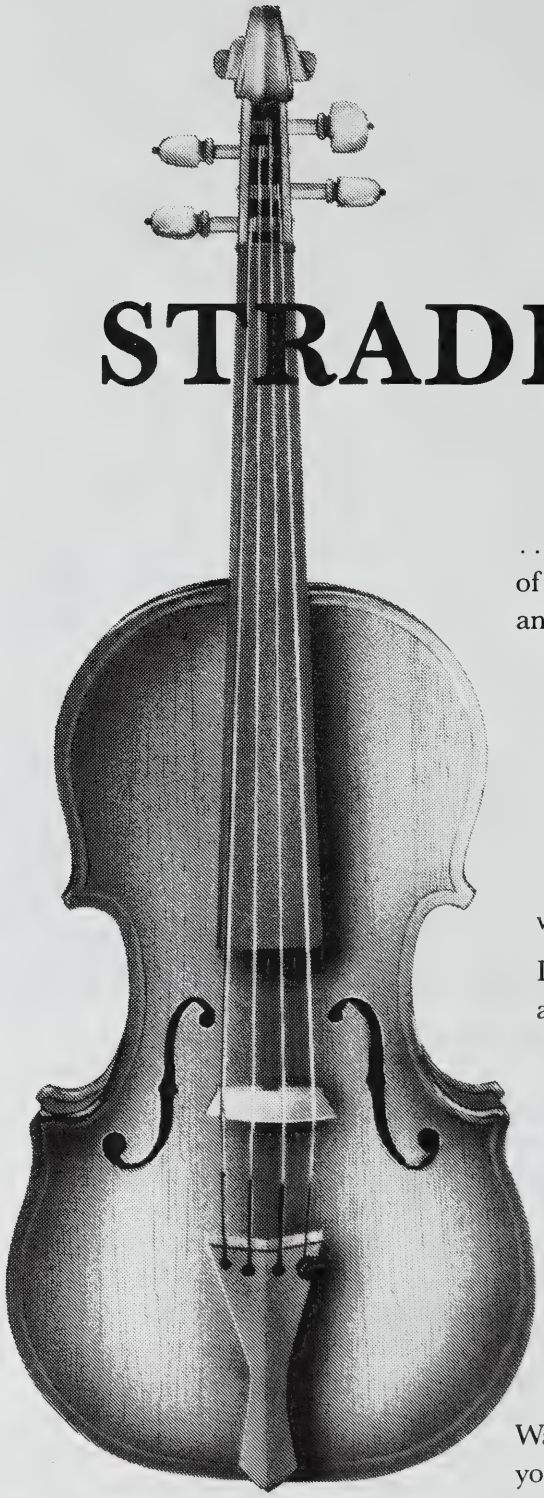
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in-the-Fields (Philips, coupled with Mozart's Oboe Concerto, K.285d[314]). All other recordings are of the traditional version; especially recommended are readings by the Chamber Orchestra of Europe under the direction of Alexander Schneider (ASV, coupled with Bach's Concerto for Oboe and Violin and a Vivaldi orchestral concerto) and by the Lausanne Chamber Orchestra directed by Armin Jordan (Erato, coupled with Mozart's *Sinfonia concertante* in E-flat for violin and viola, K.364). All of the above are available on compact disc.

All of the full-length studies of Glazunov are in Russian, but he does make frequent appearances in biographies devoted to other composers, particularly Rimsky-Korsakov, whose autobiography, *A Musical Life*, is filled with information. The best brief overall survey of Glazunov's life and works in English is the article by Boris Schwarz in The New Grove Dictionary of Music and Musicians. The preferable recording of the Violin Concerto, choosing between the two currently available, is the magisterial performance by Jascha Heifetz with the RCA Symphony directed by Walter Hendl (RCA, coupled with the Sibelius concerto and the Prokofiev Second); despite its age and dated sound the performance has it all over the newer version by Stoika Milanova with the Bulgarian National Symphony under the direction of Vasil Stefanov (Fidelio; coupled with the Bruch G minor concerto).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Kurt Masur with the Leipzig Gewandhaus Orchestra (Philips) and Herbert von Karajan with the Berlin Philharmonic (DG), both issued as six CDs. Distinguished cycles not yet completely available on compact disc (though some are partially so) but still available in other formats include the famous Toscanini cycle with the NBC Symphony (RCA), George Szell's performances with the Cleveland Orchestra (CBS), and Leonard Bernstein's with the Vienna Philharmonic (DG). Toscanini's NBC Symphony recording of the Seventh has been reissued on CD (RCA, coupled with the Symphony No. 2). Otto Klemperer's concentrated and powerful reading with the Philharmonia Orchestra of the Seventh Symphony has been reissued on a compact disc (Angel). Michael Tilson Thomas's version with the English Chamber Orchestra offers an unusual clarity of balances (CBS, available on LP). Of the newer recordings, Vladimir Ashkenazy's spontaneous performance with the Philharmonia is highly regarded (London; coupled with the *Coriolan* and *Egmont* overtures), and Christoph von Dohnányi's reading with the Cleveland Orchestra is both vigorous and elegant (Telarc, coupled with the Fifth Symphony).

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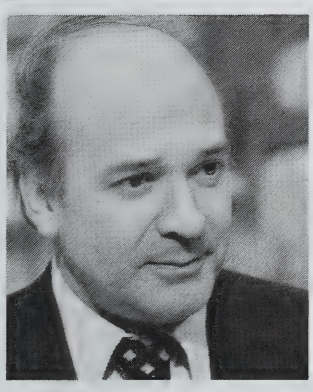
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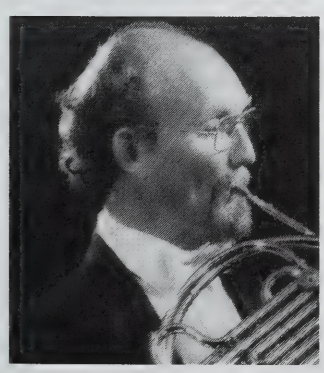
An oboist with the Boston Symphony Orchestra since 1977 and principal oboe of the Boston Pops Orchestra, Alfred Genovese began studying oboe in high school with John Minsker as his teacher. Mr. Genovese's father was a professional musician, and two of his brothers went on to hold positions in major American orchestras. Mr. Genovese was a student at the Curtis Institute of Music, where he studied with Marcel Tabuteau. Before joining the Boston Symphony Orchestra he was principal oboe with the Baltimore Symphony, the St. Louis Symphony, the Cleveland Orchestra, and the Metropolitan Opera Orchestra. He also performed for eight summers at the Marlboro Festival and at the Casals Festival in Puerto Rico. Mr. Genovese has been acting principal oboe of the Boston Symphony Orchestra since Ralph Gomberg's retirement at the end of the 1987 Tanglewood season.

Harold Wright



Harold Wright has been principal clarinet of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the National Symphony in Washington, D.C. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include the Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.

Charles Kavalovski



Charles Kavalovski joined the Boston Symphony Orchestra as its principal horn in 1972. A member of the Boston Symphony Chamber Players, he has appeared as a soloist with the Boston Symphony Orchestra and with other major orchestras in the United States and Canada. In addition to his recordings of orchestral and chamber music, Mr. Kavalovski has made a solo recording for Musical Heritage Society. He performs frequently for the annual meetings of the International Horn Society, and he has served on international horn competition juries in Munich and Prague. Mr. Kavalovski is a faculty member at the Tanglewood Music Center, and he has taught at Boston University and the Banff Center for Fine Arts in Alberta, Canada. In addition, he has presented master classes and clinics at schools





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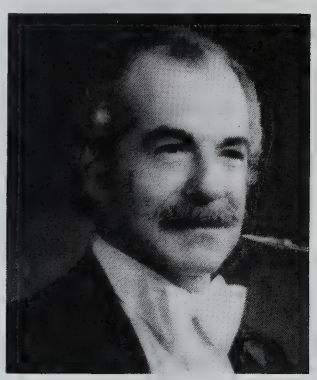
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in the United States and abroad. Mr. Kavalovski holds a doctorate in nuclear physics from the University of Minnesota and spent ten years as a teacher and researcher in that field before joining the Denver Symphony as its principal horn in 1971, a position he held until being invited to serve as principal horn with the Boston Symphony Orchestra several months later.

Sherman Walt



Principal bassoon of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players, Sherman Walt studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos and continued his training at the Curtis Institute of Music, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Boston Symphony Orchestra in 1952 he was principal bassoon of the Chicago Symphony Orchestra. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and at the Tanglewood Music Center. He has also taught at the Toho-Gakuen School of Music in Tokyo. Mr. Walt has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.

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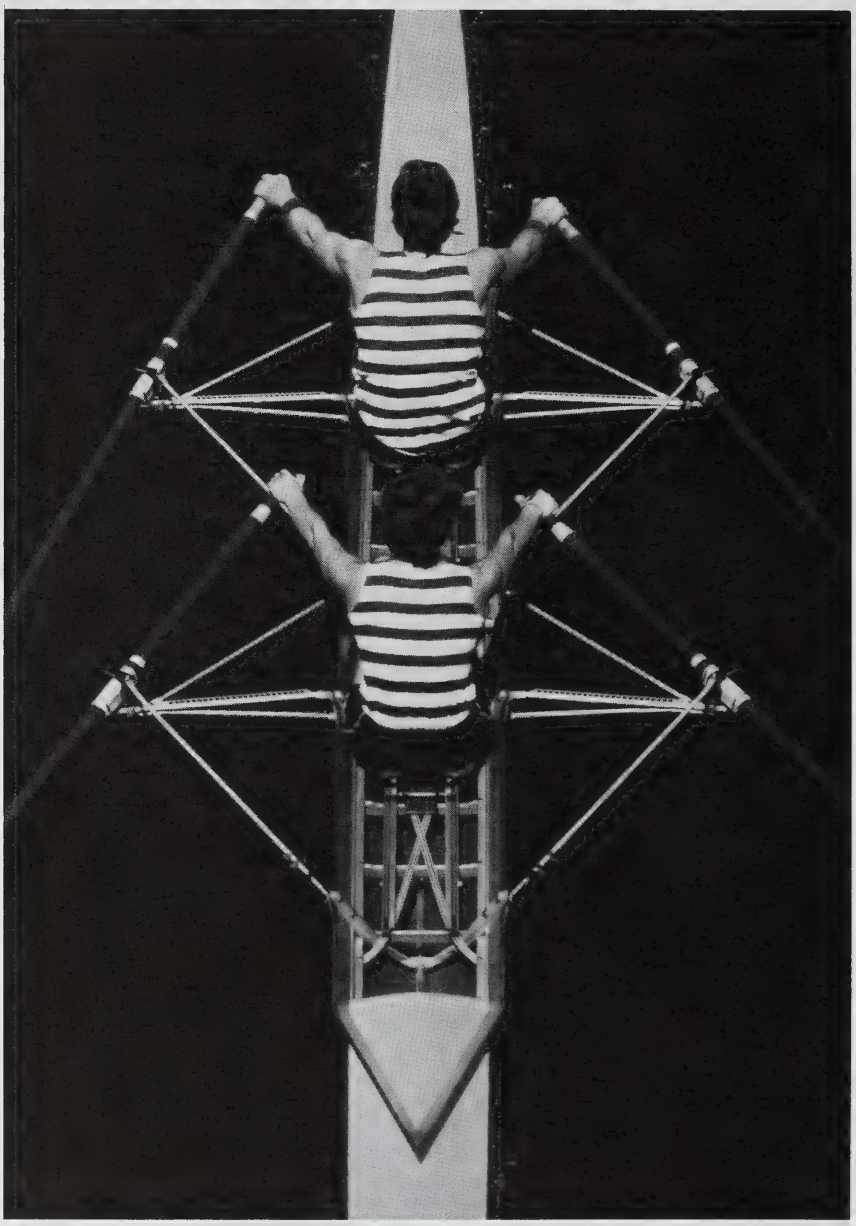
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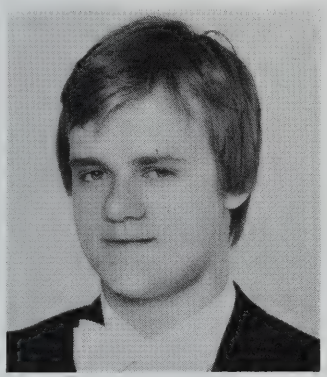


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Frank Peter Zimmermann



Born in Duisburg, West Germany, in 1965, and now acclaimed throughout North America and Asia as well as in Europe, Frank Peter Zimmermann has performed with the Berlin Philharmonic, the Vienna Philharmonic, the Royal Philharmonic, the Radio Symphony Orchestra of Berlin, the Orchestre de Paris, the Zurich Tonhalle, and the Orchestre National de France, with conductors Lorin Maazel, Daniel Barenboim, Eugen Jochum, Neville Marriner, and Wolfgang Sawallisch. During the 1988-89 season Mr. Zimmermann returns to Carnegie Hall to perform with the Stuttgart Philharmonic under Neville Marriner. He also appears as soloist with the Los Angeles Chamber Orchestra, makes his first Boston Symphony Orchestra subscription appearances under Seiji Ozawa, and performs with the Cleveland Orchestra under Christoph von Dohnányi. This season also brings his United States recital debut, on the "Great Performers" series at Lincoln Center. Highlights of Mr. Zimmermann's 1987-88 season included a return to Toronto for performances of the Bruch G minor violin concerto and a North American tour with Jeffrey Tate and the English Chamber Orchestra, culminating in a Carnegie Hall performance. Mr. Zimmermann made his American debut in October 1985, performing Prokofiev's Violin Concerto No. 1 with Lorin Maazel and the Pittsburgh Symphony; this success led to return appearances with the Pittsburgh Symphony in March 1986, soon after his twenty-first birthday, in an Avery Fisher Hall concert marking his New York debut. Since then he has appeared with the orchestras of Cleveland, Chicago, Boston (at Tanglewood, in 1987), Toronto, and Cincinnati, and he has been featured with the Mostly Mozart Orchestra and the Chamber Orchestra of Europe, under the direction of Lorin Maazel. Mr. Zimmermann's festival appearances have also included Ravinia, Lucerne, Berlin, Munich, and Salzburg, and he has toured Japan with the Symphony Orchestra of the Westdeutsche Rundfunk conducted by Hiroshi Wakasugi. He participated in a fourteen-city German tour with Gerd Albrecht and the Bamberg Symphony, and he has performed with the Munich Philharmonic in Berlin, Cologne, and Düsseldorf. He has also participated in chamber music concerts throughout Europe and in the Soviet Union. Mr. Zimmermann records for EMI, which has recently released his new recording of Mozart sonatas with pianist Alexander Lonquich. The youngest German violinist ever to record the complete Paganini Caprices, he has also recorded the Tchaikovsky Violin Concerto with the Berlin Philharmonic under Lorin Maazel, the complete Mozart concertos, and the two Mendelssohn concertos.

Frank Peter Zimmermann began studying violin when he was five. In his first concert with the Duisburg Symphonic Orchestra, he performed the Mozart G major concerto. In 1976 he entered the Folkwang Music Academy in Essen, where he studied with Walerie Gradow; during that period he won first prize in the National Young Musicians Competition. Mr. Zimmermann also studied with Saschko Gawriloff at the National Academy of Arts in Berlin; since 1980 he has studied with Herman Krebbers in Amsterdam. Mr. Zimmermann plays a Stradivarius violin dating from 1684.

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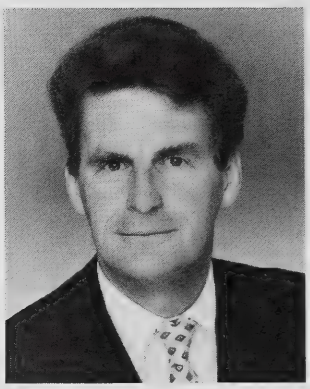
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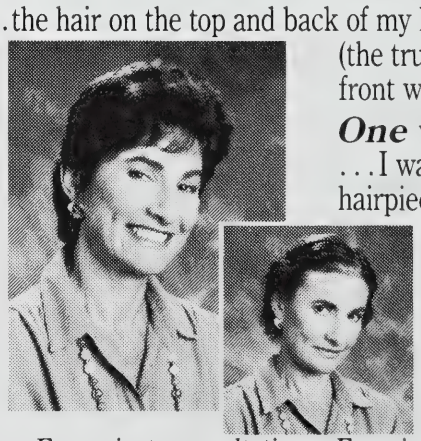
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Next Program . . .

Wednesday, November 23, at 8
Friday, November 25, at 2
Saturday, November 26, at 8

SEIJI OZAWA conducting

WEBERN — Five Pieces for Orchestra, Opus 10

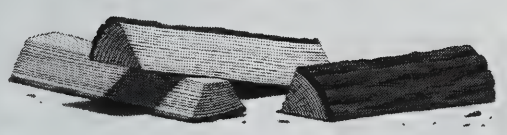
Sehr ruhig und zart
[Very peaceful and gentle]
Lebhaft und zart bewegt
[Lively and gently moving]
Sehr langsam und äusserst ruhig
[Very slow and exceedingly peaceful]
Fliessend, äusserst zart
[Flowing, exceedingly gentle]
Sehr fliessend
[Very flowing]

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Landler.
Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant.]
Adagio

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Coming Concerts . . .

Thursday 'C'—Wednesday, November 23, 8-9:45
Friday 'A'—November 25, 2-3:45
Saturday 'B'—November 26, 8-9:45

SEIJI OZAWA conducting

WEBERN	Five Pieces for Orchestra
MAHLER	Symphony No. 9

From Thursday, December 1, through Wednesday, December 14, the Boston Symphony Orchestra will be on tour in Europe, performing concerts in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt, and Munich.

Wednesday, January 2, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—January 5, 8-9:45
Friday Evening—January 6, 8-9:45
Saturday 'B'—January 7, 8-9:45
Tuesday 'B'—January 10, 8-9:45

JEFFREY TATE conducting
JOHN ALER, tenor

SCHREKER	Chamber Symphony for twenty-three solo instruments
BRITTEN	*Nocturne*, for tenor, seven obbligato instruments
SCHUBERT	Symphony No. 2

Thursday 'A'—January 12, 8-9:55
Friday 'B'—January 13, 2-3:55
Saturday 'A'—January 14, 8-9:55
Tuesday 'C'—January 17, 8-9:55

JEFFREY TATE conducting
MALCOLM LOWE, violin

SAXTON	*In the Beginning* (United States premiere)
WALTON	Violin Concerto
DVOŘÁK	Symphony No. 7

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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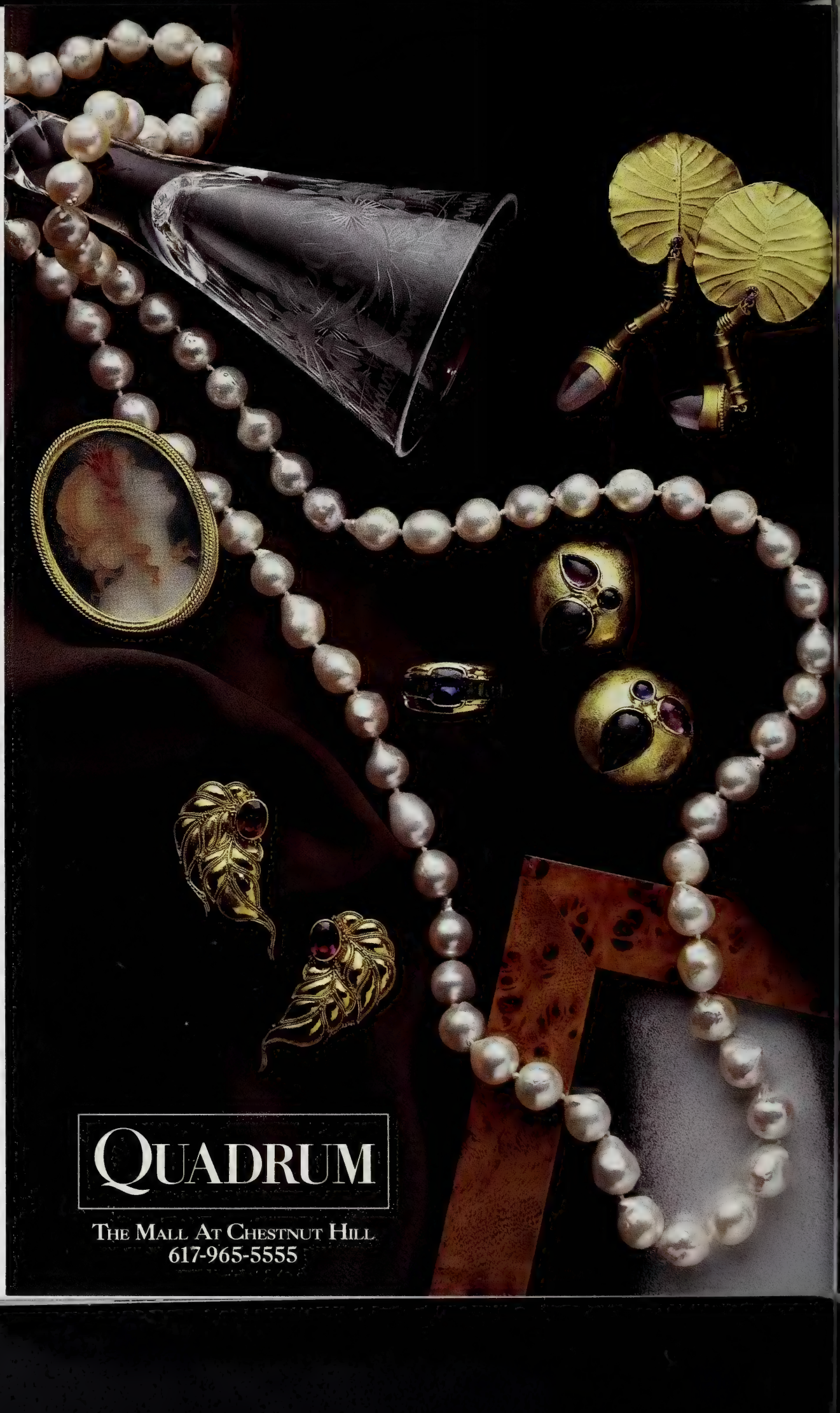
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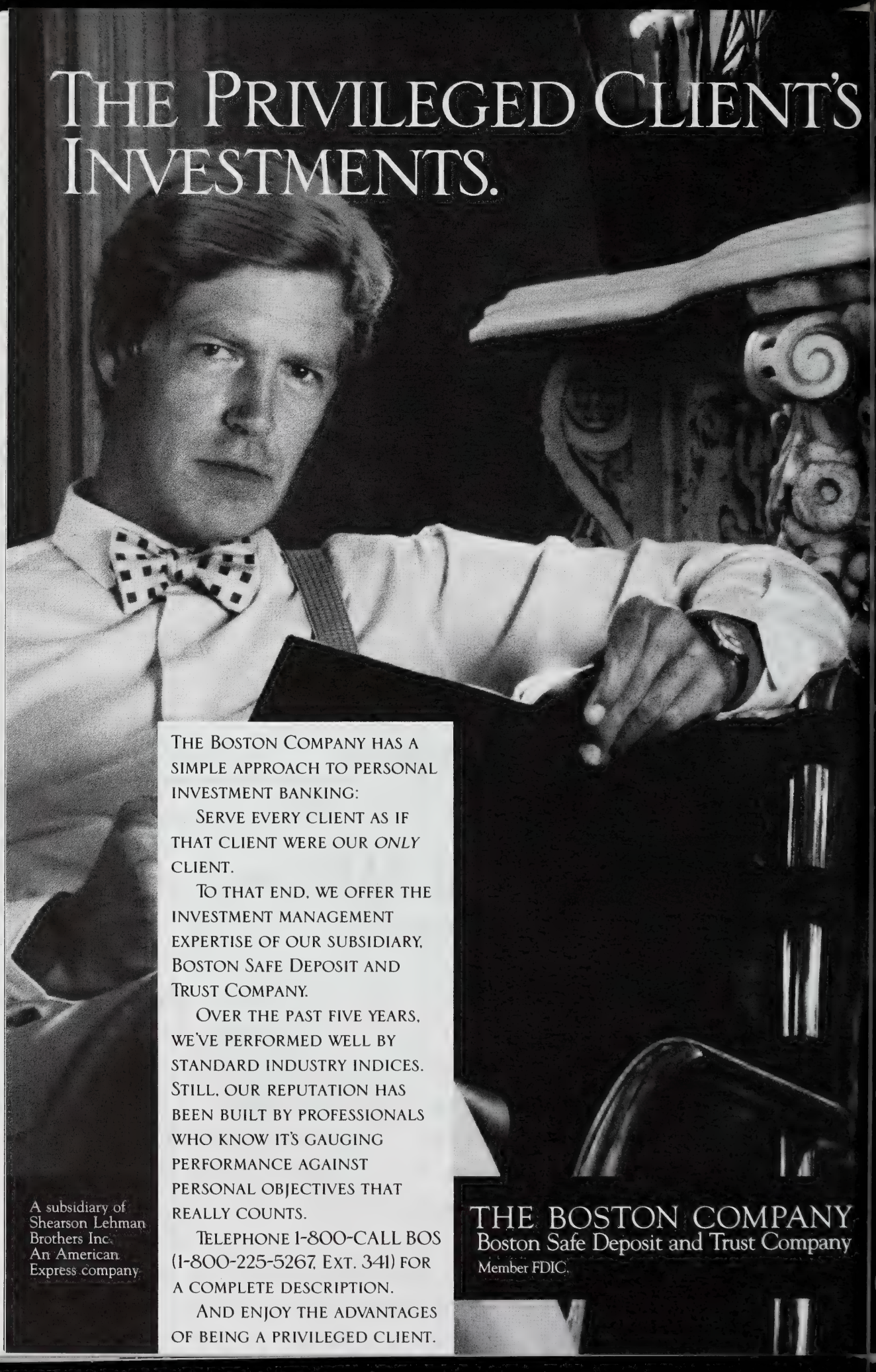


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BSO to Tour Europe December 1 through 14

The Boston Symphony Orchestra will tour to England, the Netherlands, Belgium, France, Germany, and Austria from Thursday, December 1, through Wednesday, December 14, performing eleven concerts, in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt am Main, and Munich. The tour is being underwritten by a generous grant from NEC Corporation. Additional support is being provided by a group of Friends of the Boston Symphony Orchestra who will accompany the orchestra on the tour.

Tour repertory will include the Mahler Symphony No. 9, Beethoven's Symphony No. 7, Tchaikovsky's *Pathétique* Symphony, and Mozart's *Sinfonia concertante* for oboe, clarinet, bassoon, and horn, the latter to feature BSO principals Alfred Genovese, Harold Wright, Sherman Walt, and Charles Kavalovski. The programs also include Webern's Five Pieces for Orchestra and a performance of Mahler's *Kindertotenlieder* with soprano Jessye Norman.

Subscribers should note that because of the tour, there will be no Boston Symphony Orchestra concerts at Symphony Hall in December. The orchestra will resume its performances here following the Christmas Pops season, in early January.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Anne Stoneman Chair

For more than fifty years and continuing well into her eighties, Mrs. David Stoneman came to Boston Symphony Orchestra concerts on Friday afternoons and sat in the same seat in the left front section of Symphony Hall. She began attending concerts before the Koussevitzky era, and her devotion to the orchestra extended through the Munch and Leinsdorf years. A very private woman, she made her family the center of her life. She grew up in Boston, where she remained for all of her ninety-nine years. In addition to her family, her other great loves in Boston were the BSO and the Red Sox! Mrs. Stoneman lived quietly in dignity and beauty, and the endowment of the Boston Symphony Orchestra Chair currently occupied by assistant principal violist Patricia McCarty is intended to honor Mrs. Stoneman's memory appropriately by benefiting an institution she held so dear.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO bass player James Orleans (January 5), BSO clarinetist Peter Hadcock (January 10), Richard Ortner, Administrator of the Tanglewood Music Center (January 12), former BSO principal oboe Ralph Gomberg (January 17), BSO violist Mark Ludwig (January 19), and BSO assistant conductor Carl St. Clair (January 26). The Supper Concerts on February 2 and 4 will feature music of Strauss and Schumann. The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492, ext. 177.

With Thanks

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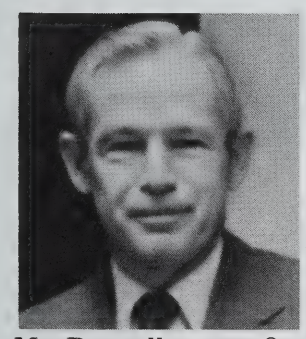
"Company Christmas at Pops" Slated for December 19

"Company Christmas at Pops" 1988, featuring John Williams and the Boston Pops Orchestra, will take place Monday evening, December 19. William F. Connell, Chairman and CEO of Connell Limited Partnership, is chairman of the 1988 "Company Christmas at Pops" committee, with Jack Connors, Jr., President of Hill, Holliday, Connors, Cosmopulos, serving as committee vice-chairman. Now in its fifth year, "Company Christmas" has become a holiday tradition in the Boston-area business community, with more than 100 of the area's businesses participating in this festive benefit performance. In the spirit of the season, the BSO hosts 200 underprivileged children and their chaperones for the evening, including a surprise visit by Santa Claus to distribute gift certificates generously provided by Zayre Corporation. A limited number of "Company Christmas at Pops" sponsorships are still available. The $3,000 package includes sixteen seats for the concert, complete with cocktails and dinner; half-packages are also available. For further information please call Madelyne Cuddeback, the BSO's Director of Corporate Development, at (617) 266-1492.

The Symphony Shop

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, is ready for a sparkling season with a wonderful array of merchandise, including new t-shirts, sweatshirts, and aprons embossed with the BSO colophon and Seiji Ozawa's signature in gold foil. With a unique selection of books, calendars, clothing, toys, neckties, glasses, umbrellas, tote bags, and recordings, the shop is sure to have the perfect item for your personal or corporate gift-giving. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. The shop's volunteer staff wishes to remind BSO patrons to make their holiday purchases early this year, because the BSO will be on tour from December 1 through 14. The shop, however, will be open for all Christmas Pops performances and all non-BSO events at Symphony Hall; phone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

Roderick M. MacDougall
March 27, 1926–November 16, 1988



The entire Boston Symphony Orchestra family is saddened by the death of Roderick Martin MacDougall. Treasurer of Harvard University since 1984, former President, Chief Executive Officer, and Chairman of Bank of New England Corporation, and a Boston Symphony Orchestra Trustee since 1978, Mr. MacDougall died in Cambridge last week. A resident of Weston, he was 62.

A most generous supporter of the Boston Symphony Orchestra and an active member of the Board, Rod MacDougall was an Overseer for four years before being named a Trustee in 1978. Deeply involved in the BSO/100 Fundraising Campaign at the time of the orchestra's centennial, he served most recently as chairman of the Nominating Committee. Mr. MacDougall spent thirty-three years in banking and was active with numerous New England-based companies, cultural institutions, and community organizations. In the last decade, he devoted much of his spare time to creating a home for his family on Block Island, Rhode Island.

A 1951 graduate of Harvard, Mr. MacDougall received honorary degrees from the University of Massachusetts and Northeastern University. He served in the U.S. Navy from 1943 to 1946. The Harvard Graduate School of Education will establish a fund in Mr. MacDougall's name to improve the quality of education in public schools.

Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra will give eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, Mahler's *Resurrection* Symphony (No. 2), and Mahler's *Symphony of a Thousand* (No. 8), on Philips, with the First and Fourth Mahler symphonies already recorded for future release as part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

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First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke
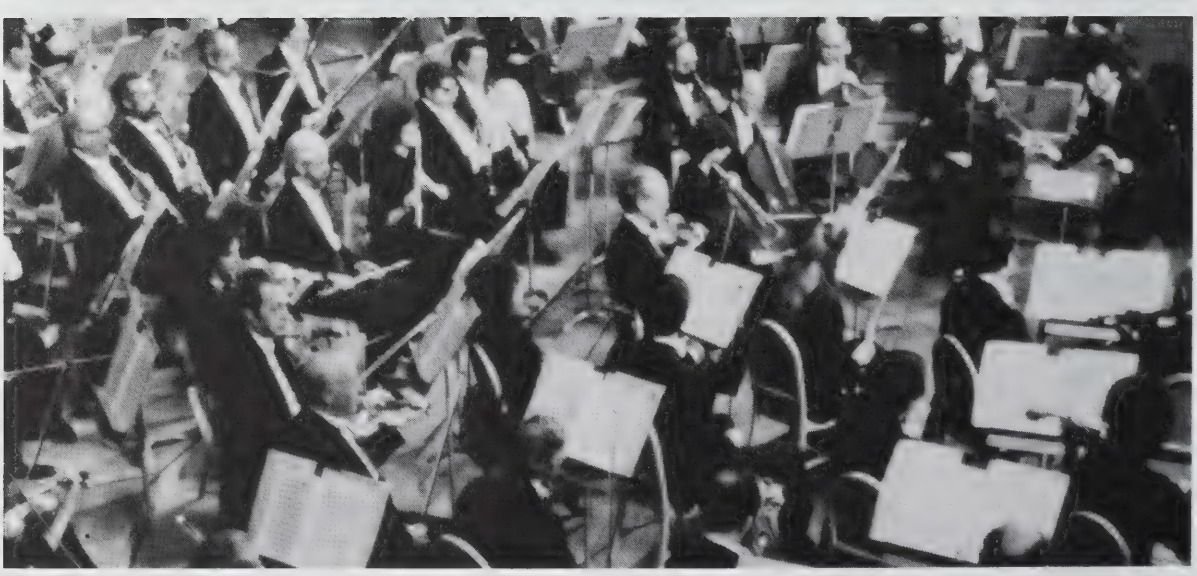
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Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

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‡On sabbatical leave
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Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
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Peter Chapman
Ford H. Cooper chair
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Ronald Barron
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Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
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November–December Schedule

December 12 Monday	NEC Symphony Orchestra	Pascal Verrot, Conductor Stravinsky, *Rite of Spring* Winner of the NEC Concerto Competition *Concerto to be announced*
December 15 Thursday	NEC Youth Philharmonic Orchestra	Benjamin Zander, Conductor Prokofieff, *Symphony No. 5* Natasha Farny, cello, winner of the 1987–88 NEC Preparatory School Concerto Competition Dvořák, *Concerto for Cello in b*

New England Conservatory

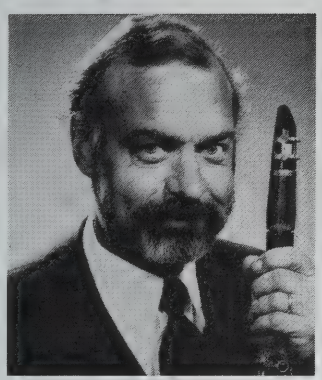
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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Peter Hadcock



Born in Michigan in 1940, Peter Hadcock is a graduate of the Eastman School of Music with a Performer's Certificate in clarinet. Mr. Hadcock's teacher was Stanley Hasty. During his senior year at Eastman, he became a member of the Buffalo Philharmonic, playing E-flat clarinet and bass clarinet; he became principal clarinetist of the Buffalo Philharmonic three years later. He joined the Boston Symphony Orchestra in 1965 as assistant principal clarinet and E-flat clarinetist. Mr. Hadcock has played solo recitals and chamber music throughout the northeast and has presented master classes in the United States and in the People's Republic of China. In past years he has taught at the State University of New York and at the Hartt School of Music in Connecticut. He is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. In the spring of 1982 he was visiting professor of clarinet at the Eastman School of Music. Mr. Hadcock has edited music for International Music Publishers, he has had articles published in several magazines, and he has compiled a book of orchestral excerpts for E-flat clarinet. He has recorded chamber music for Northeastern Records, and for Deutsche Grammophon with the Boston Symphony Chamber Players.

Ann Hobson Pilot



Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the Boston Symphony Orchestra in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the







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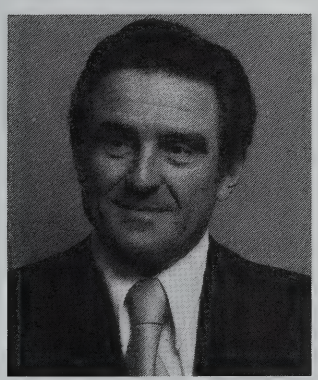
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Boston Symphony Orchestra and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as a guest soloist with American orchestras including the National Symphony, the Richmond (Virginia) Symphony, and the Wichita (Kansas) Symphony. She has been soloist with the St. Trinity Orchestra of Port-au-Prince, Haiti, and has performed extensively in Europe and Japan. An enthusiastic performer of chamber music, she has participated at the Marlboro Music Festival in Vermont, founded the New England Harp Trio, and is a member of the contemporary music ensemble Collage. Also a dedicated teacher, Ms. Hobson Pilot has taught at the Philadelphia Musical Academy and the Temple University Music Festival. She conducted master classes in China during the Boston Symphony Orchestra's historic tour to that country in 1979. Ms. Hobson Pilot is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. In May 1988 she was awarded an honorary doctor of fine arts degree from Bridgewater State College in Massachusetts.

Arthur Press



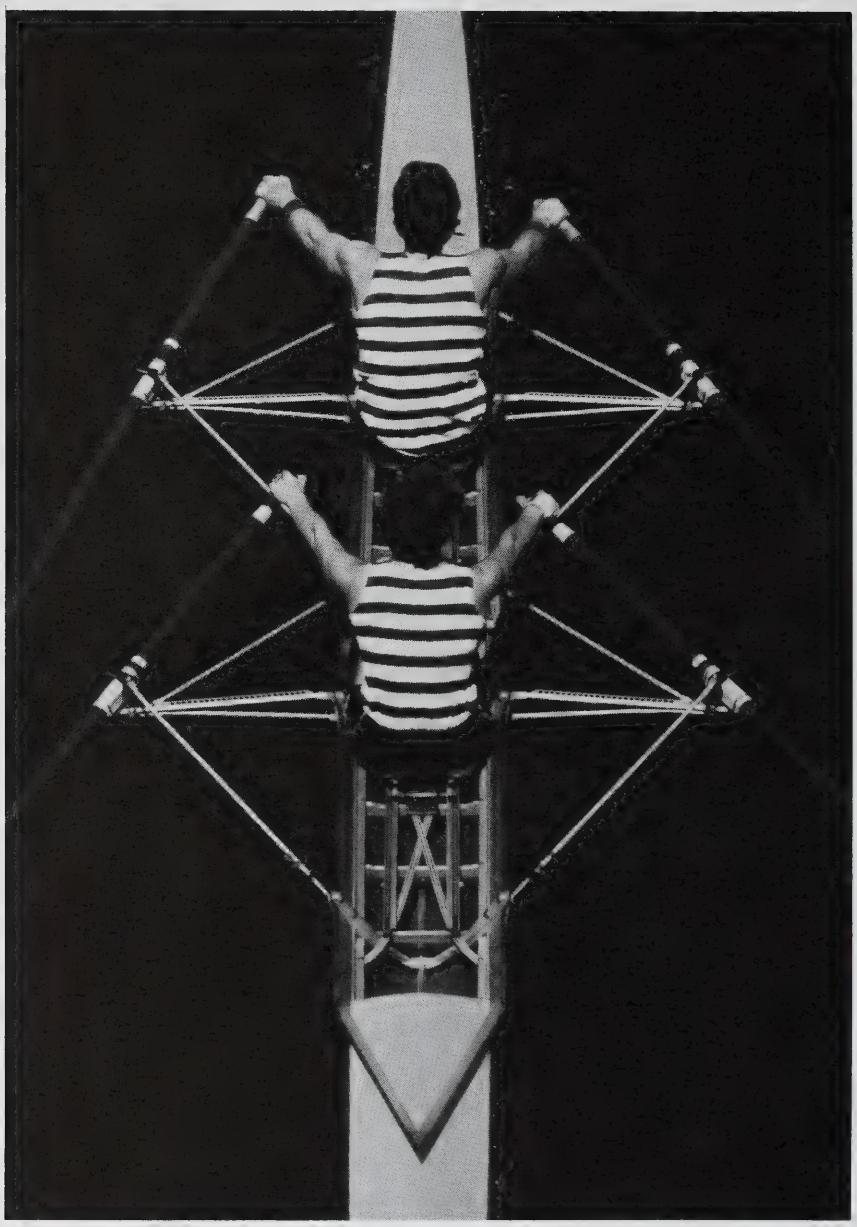
Born in Brooklyn, New York, Arthur Press is assistant timpanist of the Boston Symphony Orchestra and principal timpanist of the Boston Pops Orchestra. Before joining the Boston Symphony Orchestra in 1965, Mr. Press was a member of the Little Orchestra of New York City and solo percussionist with the Radio City Music Hall Orchestra. He graduated from the Juilliard School of Music, which he attended on scholarship; his teachers were Morris Goldenberg and Saul Goodman. Head of the percussion department at the Boston Conservatory, Mr. Press also teaches privately in Newton and in the Berkshires.

Jay Wadenpfuhl



Jay Wadenpfuhl has been a professional horn player since he was fifteen, when he was a member of the Beaumont Symphony Orchestra and the Beaumont Civic Opera. Born and raised in Texas, Mr. Wadenpfuhl studied piano with his mother, a music teacher in the public schools, and horn and trombone with his father, a band director in the public schools. His other teachers included John Barrows and Philip Farkas. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. He has also completed one year's work toward his Doctor of Musical Arts degree at North Texas State University. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the North Texas State University Faculty Brass Quintet, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at Boston University and the New England Conservatory of Music. In June 1987, Mr. Wadenpfuhl completed the recording of an album with the NFB Horn Quartet in memory of John Barrows; scheduled for release in 1989, the album includes one of Mr. Wadenpfuhl's latest compositions, *Tectonica*, for eight horns. Mr. Wadenpfuhl has toured Japan with the Michel LeGrand Jazz Orchestra and has been associated with Chuck Mangione since 1977, making concert tours across the United States and Canada, numerous television appearances, and jazz recordings including "Live at the Hollywood Bowl" and "Tarantella." He continues to be an active composer, particularly of works that include the horn, and he has been a composer and lyricist for popular and jazz songs since 1966.

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SEIJI OZAWA conducting

WEBERN — Five Pieces for Orchestra, Opus 10

Sehr ruhig und zart
[Very peaceful and gentle]
Lebhaft und zart bewegt
[Lively and gently moving]
Sehr langsam und äusserst ruhig
[Very slow and exceedingly peaceful]
Fliessend, äusserst zart
[Flowing, exceedingly gentle]
Sehr fliessend
[Very flowing]

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächlichen Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Landler.
Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant.]
Adagio

These performances of Mahler's Ninth Symphony are dedicated to the memory of John F. Kennedy, on the twenty-fifth anniversary of his death.

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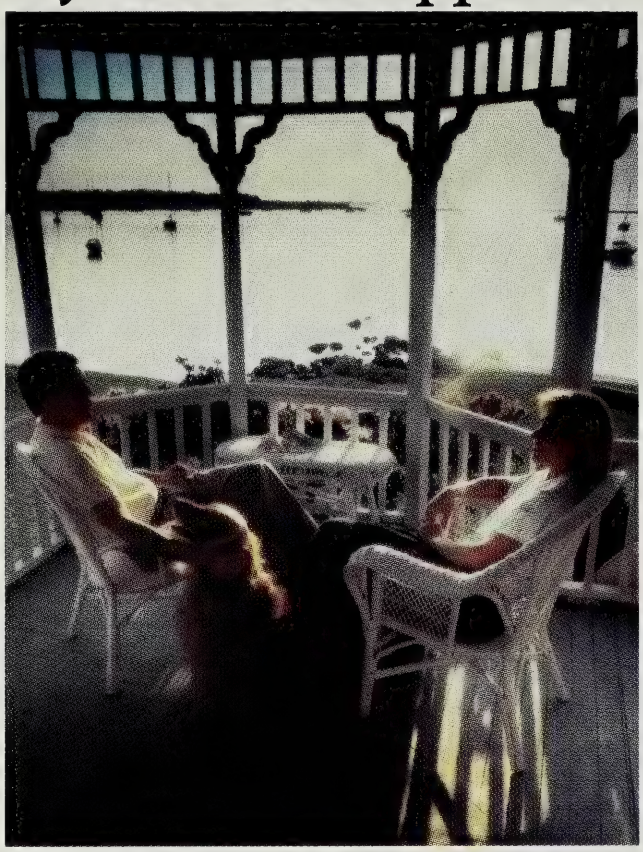
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Bagatelles were finally published (a decade after their completion), Schoenberg contributed a foreword to the score in an attempt to create a more responsive frame of mind in performers who might otherwise be nonplussed by such tiny, precise compositions. His remarks apply equally well to the Opus 10 orchestral work:

> Though the brevity of these pieces is a persuasive advocate for them, on the other hand that very brevity itself requires an advocate. Consider what moderation is required to express oneself so briefly. Every glance can be expanded into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath—such concentration can only be present in proportion to the absence of self-indulgence. These pieces will be understood only by someone who has faith in music as the expression of something that can be said only musically.

Actually, despite its apparent tidy organization into neat little opus numbers, Webern's compositional activity was much more confusing and busy during the years 1911 to 1913 than appears solely from the published works. He began many pieces, finished a rather large number of them, and selected only a small percentage actually to appear in print or receive performances. The pieces that eventually appeared as Opus 9 and Opus 10 were created in a complex order, starting in the summer of 1911, when Webern composed what became the first and fourth orchestral pieces on June 28 and July 19 respectively. Then he turned to the string quartet works and completed four of them before ceasing virtually all original composition for two years. He spent most of 1912 preparing piano reductions of several Schoenberg scores that were being prepared for publication, an extremely difficult task, though not an especially creative one (the works in question were *Verklärte Nacht*, *Pelleas und Melisande*, and the Five Orchestral Pieces of Opus 16). Part of the reason for Webern's lack of original creative work was dissatisfaction with his position as theater conductor in Stettin, a mood exacerbated by attacks of an illness that forced his resignation and a lengthy period of recovery. But surely the delay was, at least partly, caused by artistic reasons too—the composer's inability to find satisfactory means of producing larger pieces than the subminiatures he had been writing.

It wasn't until the late summer of 1913 that he returned to the composition of orchestral works, finishing what became the second, third, and fifth movements of Opus 10 on September 13, September 8, and October 6, respectively. By the time he had finished the whole set, Webern at last felt the creative urge leading to a somewhat larger scale (though he was still to write the tiny Opus 11 the following



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summer). He reported to Schoenberg on November 6 that he was writing more orchestral pieces (though he never did, in fact, publish any of them) and that they were "forming themselves" into "relatively longer movements." On the 24th he added, "I have the feeling that my orchestra pieces, which I am now writing, are much better. I hope that I have brought out much more in them. The shortness of my quartet pieces is embarrassing to me, too. My orchestra pieces are much longer." With the composition of Opus 10, then, and its unpublished successors, Webern seems at last to be turning more aggressively to the problems inherent in a larger scale, so we may safely see the evident crisis of miniaturization as past (though, of course, pieces that are "much longer" for Webern are still much smaller than what other composers were writing).

The five movements of Opus 10 exploit Webern's refined sense of color, small but highly expressive gestures, and striking use of silence to compress (as Schoenberg had put it) a whole novel into the space of a sigh. Each piece, running anywhere from a few seconds to a minute or two, inhabits its own emotional world. Several years before Opus 10 was given its full-scale public premiere, there had been a private performance of a chamber version, at which time the composer had listed the five movements as follows:

I. Urbild (Original form)
II. Verwandlung (Change)
III. Rückkehr (Return)
IV. Erinnerung (Remembrance)
V. Seele (Soul)

Webern's friend Willi Reich said that these titles were never intended to be programmatic explanations, but simply some indication of the "feelings that ruled him while composing the different pieces." By the time he published the work, Webern had decided to remove the headings entirely and simply to allow audiences to *listen* with all the concentration and attention they could muster. He remained convinced that nothing more was necessary for an appreciation of his music—no detailed exegesis of pitch organization or other analytical commentary. This was clear in his 1937 letter to Nicholas Slonimsky, who had been writing a series of short essays about music for the children's page of the *Christian Science Monitor* and who, to explain the notion of an orchestral score, had reproduced the fourth movement of Webern's Opus 10 in its entirety as the smallest and briefest orchestral score ever composed. Without saying a word about Webern's reputation as a difficult avant-garde composer, Slonimsky explained the mechanics of score layout and function. Webern wrote of his delight on January 14, 1937: "I am deeply touched that my music appears on the Children's Page. If only grown-ups were like children, free from prejudice against everything new."

—Steven Ledbetter

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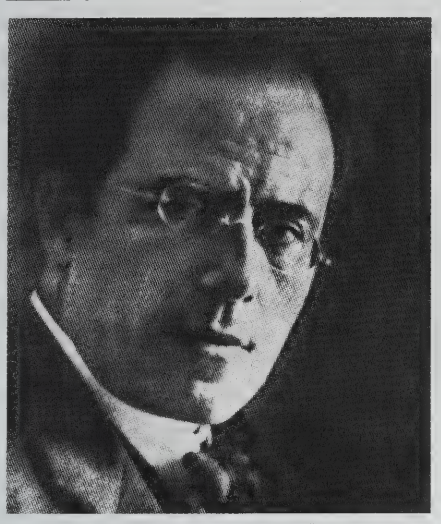
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Gustav Mahler
Symphony No. 9



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began his Ninth Symphony in the late spring of 1909, finished the orchestral draft that fall, and, on April 1, 1910, was able to report to his friend and assistant Bruno Walter that the score, "a very positive enrichment of my little family," was complete. It was Walter who conducted the first performance, with the Vienna Philharmonic on June 26, 1912. The work was introduced in America by the Boston Symphony Orchestra, Serge Koussevitzky conducting, though not until October 16, 1931. The orchestra has also played the Mahler Ninth under Richard Burgin, Rafael Kubelik, Michael Tilson Thomas, Leonard Bernstein, Seiji Ozawa, and Kent Nagano. The most recent subscription performances were led by Seiji Ozawa and Kent Nagano in November/December 1984. Seiji Ozawa gave the most recent Tanglewood performance on August 31, 1985. The score calls for four flutes and piccolo, three oboes and English horn, four clarinets (one doubling E-flat clarinet) and bass clarinet, four bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, bass drum, tam-tam, triangle, glockenspiel, low-pitched chimes, two harps, and strings. (Mahler's autograph has only a single harp; the decision to divide the part between two players was Bruno Walter's.)

The Ninth Symphony is the last score Mahler completed. Part of him would have wanted it so, for he entertained a deep-rooted superstition about symphonies and the number nine. He had even tried to deceive the counting gods by calling *Das Lied von der Erde* ("*The Song of the Earth*"), the work that followed the Eighth Symphony, "a symphony for contralto (or baritone), tenor, and orchestra," but not giving it a number. *Das Lied von der Erde* is therefore a kind of secret Ninth Symphony, while the official Ninth is "really" the Tenth. But there was also the side to Mahler that caused him, for all his fascination with death, always to choose life. That was the Mahler who was more interested in writing music than in flirting with his superstitions or his penchant for morbid fancy; that was also the Mahler who, within days of completing the Ninth Symphony, plunged with tempestuous energy into the task of composing a Tenth, a task on which he had made significant progress when he died of a streptococcal blood infection seven weeks before his fifty-first birthday.

The Ninth was also the last of Mahler's completed scores to be presented to the public, a factor that has surely contributed to the interpretive tradition in which the work is read as the composer's farewell to life. The gestures of dissolution and parting with which this symphony ends are indeed of an annihilating poignancy unmatched even in Mahler; nonetheless, it is well to understand that Mahler cannot have meant this as a farewell. For us to insist on reading it thus is to indulge in a sentimentality that weakens the stab of this music. Mahler's symphonies often fall into groups whose members share points of view and even material details, each piece being more richly understood in the context of its group. The Second, Third, and Fourth symphonies, for example, are all tied to Mahler's love for and work on the Romantic anthology of folk poetry called *Des Knaben Wunderhorn* ("*The Boy's Magic Horn*"). The Ninth is part of a sequence—a trilogy, one might almost say—that begins with *Das Lied von der Erde* and is concluded with the unfinished





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Symphony No. 10. It is in some respects commentary upon and extension of the song-cycle symphony, while the Tenth both quotes *Das Lied von der Erde* and further explores certain of the ideas and features of the Ninth.

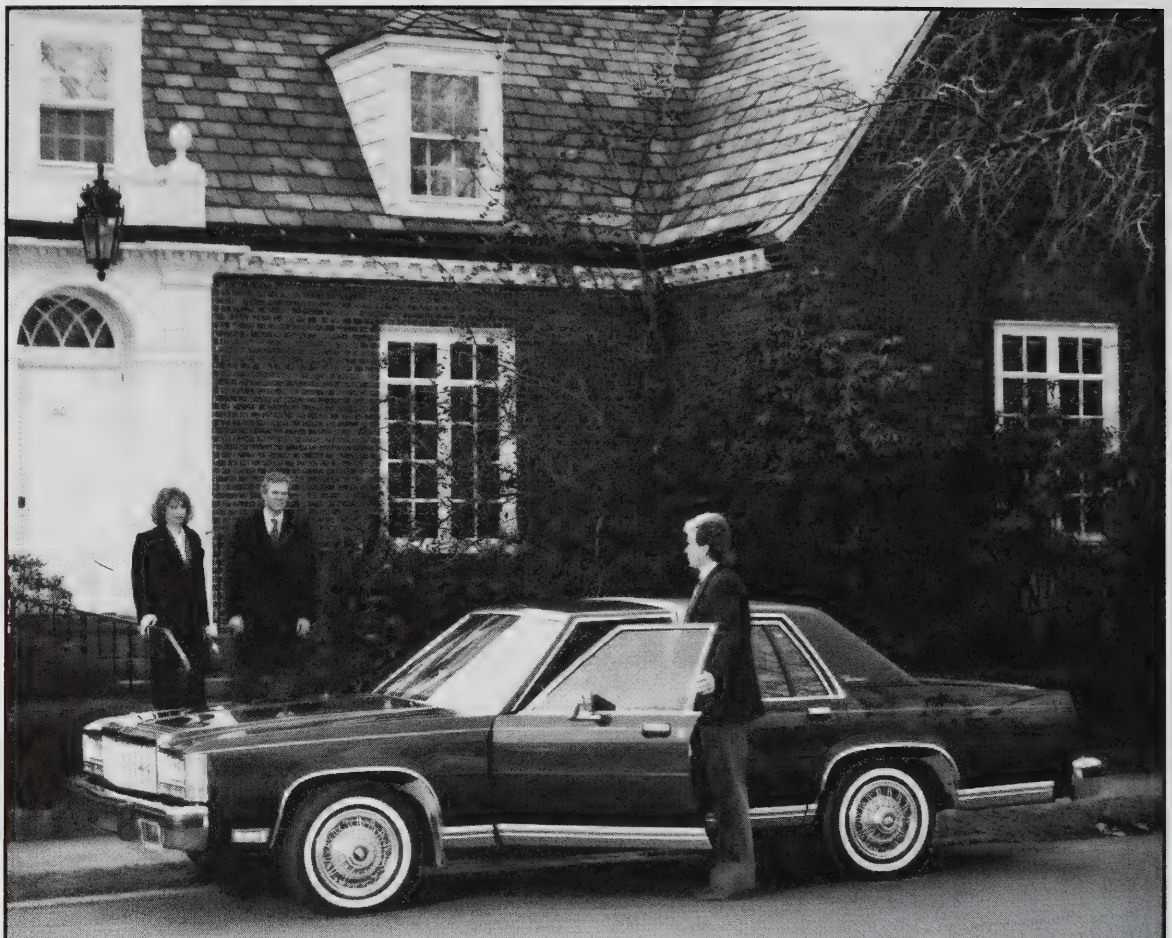
Mahler wrote the Ninth Symphony in the midst of that whirlwind that was the last chapter of his not very long life. That chapter began in 1907. Four momentous things happened that year. On March 17, Mahler resigned the artistic directorship of the Vienna Court Opera, bringing to a close a ten-year term whose achievement has become legend. Mahler was, however, drained by the struggles and the tempests that were the price of that achievement, worn down by anti-Semitic attacks on himself and his young protégé, Bruno Walter, and feeling the need to give more time to the composition and performance of his own music. On June 5, he signed a contract with the Metropolitan Opera in New York, where he would make his debut conducting *Tristan und Isolde* on New Year's Day 1908. On July 5, his daughter Maria, four-and-a-half, died at the end of a two-week battle with scarlet fever and diphtheria, just hours after an emergency tracheotomy had been performed at the Mahlers' summer house at Maiernigg in Carinthia. A few days after the funeral, a physician who had come to examine Mahler's exhausted wife and her seriously ill mother, responding to the composer's half-joking "as long as you're here you might as well have a look at me too," discovered the severity of his heart lesion. The diagnosis, confirmed in Vienna almost at once, was subacute bacterial endocarditis, and Mahler, that dedi-

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cated hiker, cyclist, and swimmer, not to mention fiery conductor, was put on a regimen of depressingly restricted physical activity.

The time that remained is quickly accounted for. 1907: concerts in Saint Petersburg and Helsingfors, meeting with Sibelius, the last opera performance (*Fidelio*) and the last concert (his own Symphony No. 2) in Vienna, departure for New York. 1908: performances at the Metropolitan Opera at the beginning and the end of the year, concerts with the New York Symphony, the premiere in Prague of the three-year-old Symphony No. 7, the composition during the summer of *Das Lied von der Erde*. 1909: termination of his association with the Met and the start of a three-year contract with the dilapidated New York Philharmonic, work on the Symphony No. 9. 1910: concerts with the Philharmonic in New York and other American cities, engagements in Paris and Rome, the triumphant premiere in Munich of the Symphony No. 8 (written in the summer of 1906), the completion of the Ninth Symphony, followed immediately by extensive and concentrated work on the Tenth, and a meeting at Leyden with Sigmund Freud. 1911: the last New York Philharmonic concert on February 21, including the premiere of Busoni's *Berceuse élégiaque—A Man's Cradle Song at his Mother's Coffin*, the onset of a streptococcal blood infection, unsuccessful serum treatment in Paris, and death in a Vienna sanitorium on May 18.



The last photograph of Gustav Mahler, taken during his crossing from America to Europe in the spring of 1911



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"No doubt he'll now become a great man in Vienna too," wrote Richard Strauss to his "dear poet," Hugo von Hofmannsthal. Bruno Walter, a friend ever since he had become a coach and chorus master on Mahler's staff at the Hamburg Opera in 1894, conducted the posthumous premieres of both *Das Lied von der Erde* and the Ninth Symphony.

In the Ninth, Mahler, for the first time since the Sixth Symphony of 1903-05, returns to a four-movement design. The First and the Fourth are both four-movement symphonies; the First, however, was a five-movement work for the first six years of its existence, while the Fourth is of a special design where the last movement is a brief song-epilogue. If the four movements of the revised First Symphony and of the Sixth still correspond to those of the normal Classical and Romantic symphony, the Mahler of the Ninth is clearly after another aim altogether. He begins with a very large movement whose basic tempo is semi-slow but which tends to spill over into allegro. Next comes a double intermezzo in the form of a pair of vividly contrasted scherzos. The finale is an Adagio whose weight and span approach those of the first movement.

As for that first movement, it is surely Mahler's greatest achievement in symphony. Shortly before Mahler was born, Wagner wrote to Mathilde Wesendonck, "I should now like to call my deepest and most subtle art the art of transition, for the

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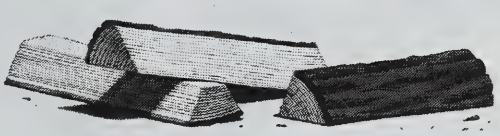
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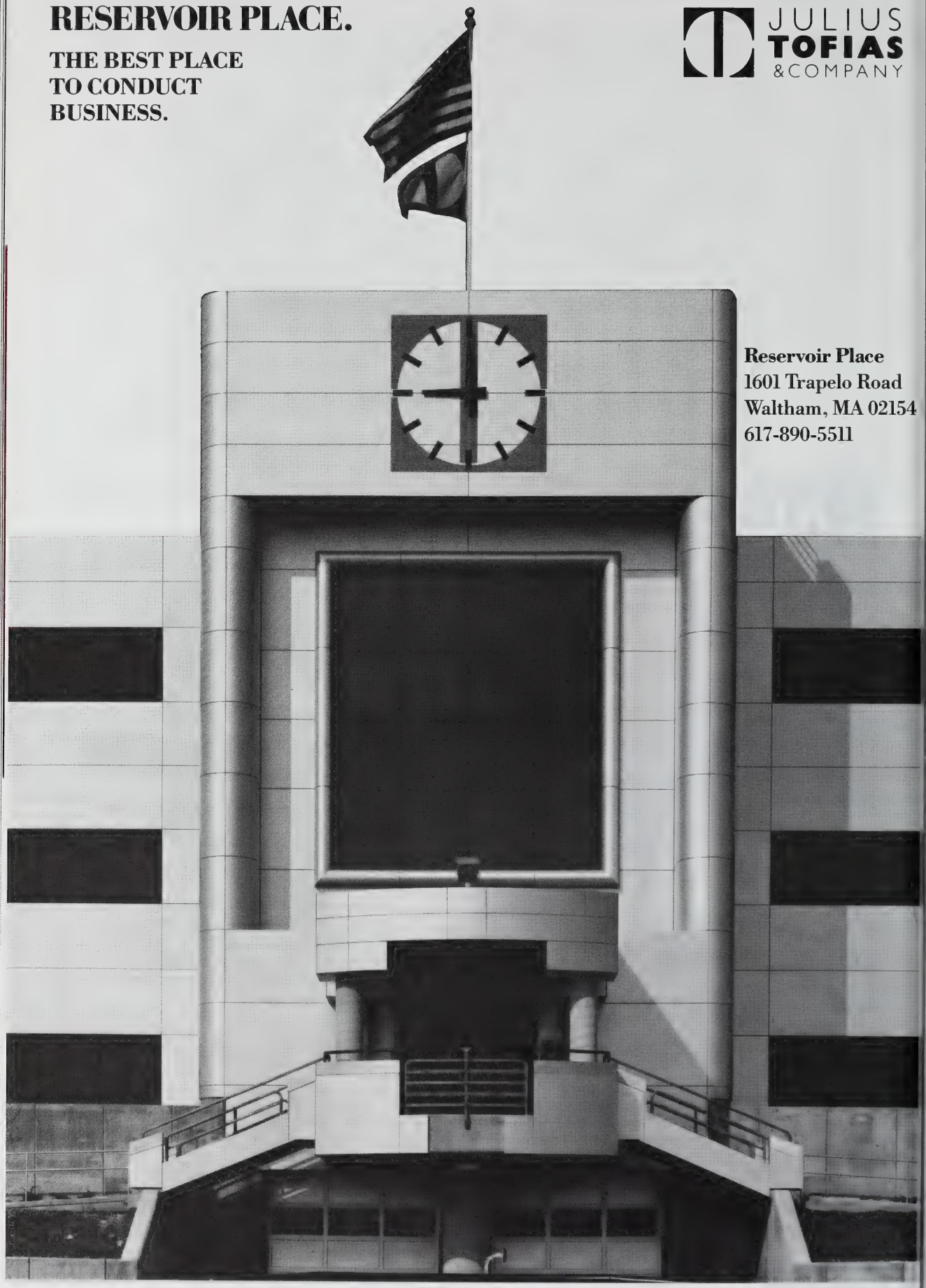
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whole fabric of my art is built upon such transitions." The composer and critic Richard Swift points out that it was "with a powerful feeling of recognition" that Mahler first read the Wagner-Wesendonck correspondence in 1904, remarking to his wife upon its "transcendent and superhuman" nature. The Ninth's first movement is the high point of Mahler's own practice in the deep and subtle art of transition, of organic expansion, of continuous variation.

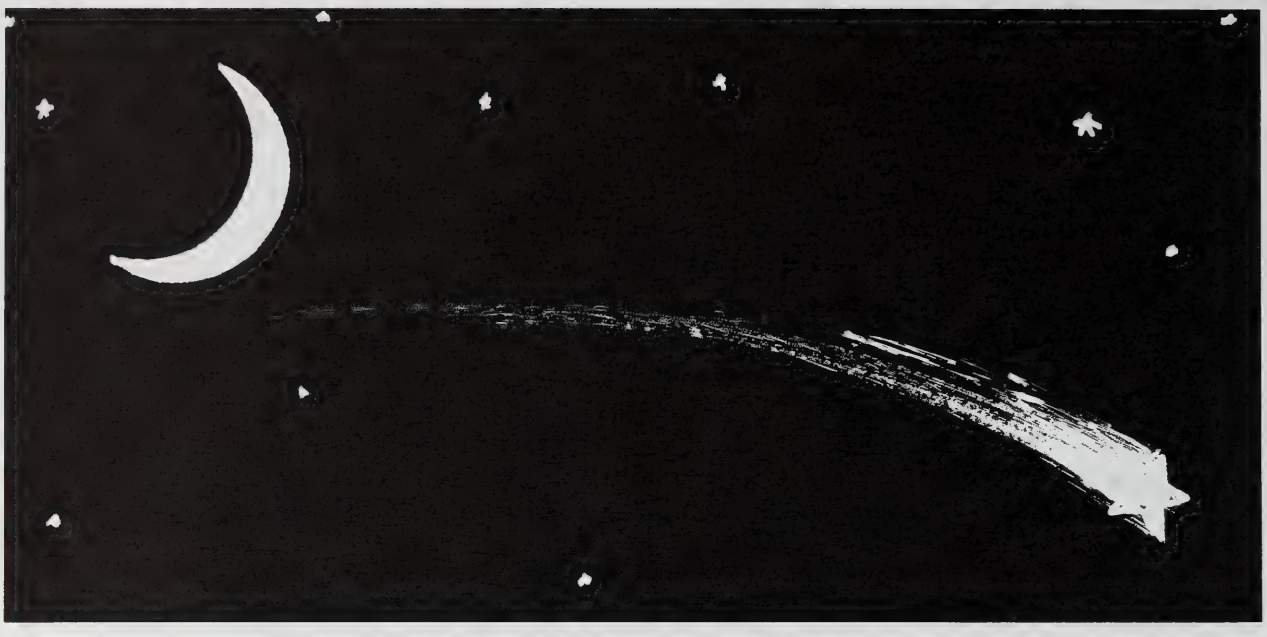
Cellos and a single horn set, in deep quiet, a rhythmic frame. The notes are oddly, almost disorientingly placed in the time flow, and Leonard Bernstein has suggested that their halting rhythm represents, or perhaps reflects, the irregular pulse of Mahler's own faltering heart. Cellos and horn play the same pitch, A, and it will be more than fifty measures—more than three minutes of playing time—before we meet a bar in which A is not a crucial component (and then it takes a violent deceptive cadence to wrench the music in another direction). The harp begins a kind of tolling about that low A,* while a stopped horn projects another thought, also departing from A, and in a variant of the faltering pulse rhythm. The accompaniment gathers density, though remaining always transparent with each detail highly individual, and all this prepares a melody that the second violins build up step by step, full of literal or subtly varied repetitions. (There is no symphony in the repertory in which the second violins have so much to do, and so much that is crucial, as the Mahler Ninth.)

We soon perceive that the melody is in fact a duet, for the horn re-emerges with thoughts of its own on the material. Listening still more closely, we hear that the accompanying figures in the harp, the clarinet, and the elaborately divided lower strings are using the same vocabulary too—the same intervals, the same patterns of rhythm. (Do the accompaniments reflect the melody much as good servants take on something of their masters' style, or is the melody—or better, the melodic complex—the expansion of the elements that make up the ever present, ever changing background?) Before the growing of this melody is done, first violins have replaced the horn as the seconds' duet partner,† while the clarinet (anticipated by the English horn) and cellos cross the border, turning from accompanists to singers. In this beginning, you have an incredible example of Mahler's inspired art of transition, so painstakingly worked (as we can tell from the orchestral draft that has been published in facsimile by Universal Edition, Vienna) and so convincing in its appearance of natural growth, of utter spontaneity. The transition, moreover, exists in two dimensions: horizontal, as the melody proceeds through time from one event to the next, and vertical, in the integration of melodic strands and their accompaniments.

This long opening melody keeps returning, always with new details of shape and texture, and its D major presence is the anchor to which the movement is bound. The most persistent element of contrast comes in the form of an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. In Mahler's harmonic design, the corresponding "opposition" to D major is a pull towards the flat side, sometimes to D minor, more often and more powerfully to B-flat minor. The "faltering pulse" and the harp tollings persist; dramatic abruptions shatter the long-breathed, seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest

*The discovery of the harp as an instrument that can do more than accompany or prettily decorate is one of Mahler's important orchestral achievements.

†The full effect of the first violins' pianissimo entrance can be felt only when the orchestra is seated according to the plan Mahler knew and wrote for, that is, with first violins on the left and seconds on the right where we now put the violas.



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tempo so far. The coda is almost chamber music, with simultaneous monologues of all but dissociated instruments—flute, oboe, violin, piccolo, horn, just a few stands of cellos and basses to begin with. The spaces between events become wider—it is as though the music continued, but beyond our hearing—until silence at last wins out over sound. With the completion of this immense and wonderfully poised arch, about one third of the great symphony is done.

The second movement returns us forcefully to earth. Mahler always had a love for the vernacular, and here is one more of his fantastical explorations of dance music. He shows us three kinds: a Landler in C, leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something much quicker and more waltz-like in a slightly soured E major (and taken over almost literally by Shostakovich in his Fifth Symphony); another Landler, this one in F, gentle, lilting, sentimental. These tunes, tempos, and characters lend themselves to delightful combinations and interchanges. This movement, too, finishes in a disintegrating coda, but the effect here is toward an intriguing mixture of the ghostly and the cute.

Where the second movement was expansively leisurely, the third movement, which Mahler styles a *Burleske* and which he wants played "very defiantly," is music of violent urgency. The first four measures, which take about three seconds to play, hurl

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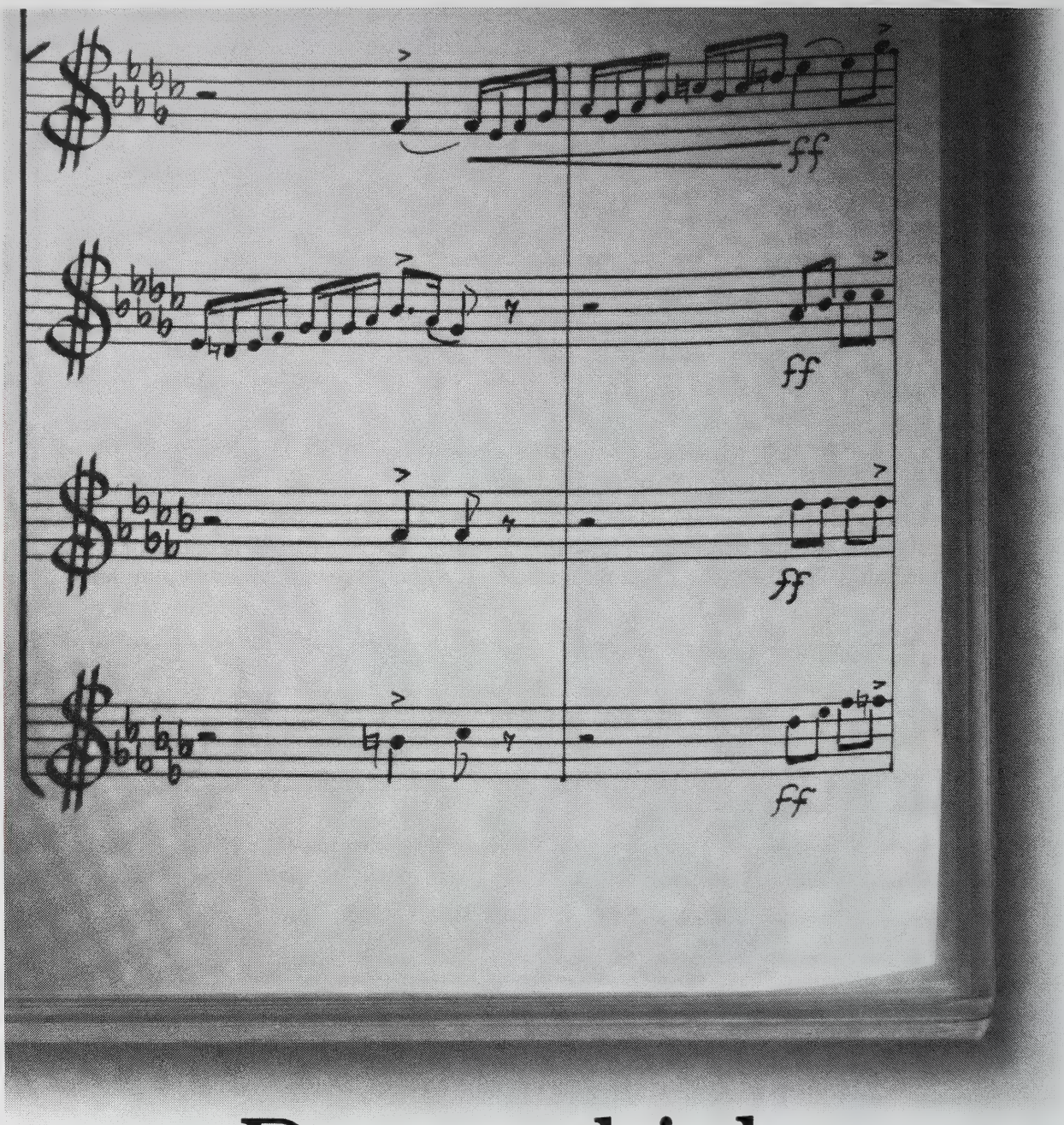
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three distinct motifs at us, and that sort of concentration is fair warning of what is to follow. Mahler inscribed the autograph "to my brothers in Apollo," this reference to the leader of the muses being connected to the virtuosic display of contrapuntal craft that is here unleashed. A contrasting Trio brings a march and even some amiability—also, later, a twisted reminiscence of one of the march tunes in the Third Symphony's first movement. Most surprising, deeply touching as well, is the trumpet's shining D major transformation of one of the most jagged themes into a melody of tenderly consoling warmth. It is, however, the fierce music, returning now at still greater speed and more ferociously, that brings this *Burleske* to its crashing close.

Deryck Cooke proposed that the large formal model Mahler had in mind in writing his Ninth Symphony was Tchaikovsky's *Pathétique*, and the correspondences are indeed clear: two first movements between slow and fast, beginning and ending quietly; the Landlers and Tchaikovsky's gimpy 5/4 waltz; the *Burleske* and Tchaikovsky's brilliant march; and now an adagio finale. The *Pathétique* was new music at the time, just sixteen years old, and Mahler remembered gratefully Tchaikovsky's admiration of his *Eugene Onegin* performances in Hamburg in 1891.

Mahler now builds the Adagio to balance and, as it were, to complete the first movement. He begins with a great cry of violins, harmonically close to the A minor we have just left, and leading surprisingly into distant D-flat major. In his other two four-movement symphonies, Mahler had ended in his original keys; here, as is more often his preference, he takes the conclusion to another key. (In the optimistic No. 5 he goes up a half-step, but for this close he goes down by the same interval.) All the strings, who are enjoined to play with big tone, play a richly textured hymn. Their song is interrupted for a moment by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation of the choric style immediately resumes. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high, very low, and between the two a chasm. The two musics alternate, the hymnic song being more intense and urgent on each of its returns. We hear echoes of *Das Lied von der Erde,* and phrases from the *Burleske.* Here, too, disintegration begins. All but the strings fall silent, until just cellos sing, as though from a great distance, a phrase that they can scarcely bear to let go. Then, after a great stillness, the music seems to draw breath to begin again, still slower than before: Adagissimo, slow, and *ppp* to the end, Mahler warns. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their—and our—journey. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the deaths of children Mahler had written, to his wife's horror, two years before death took his daughter Maria. "*Der Tag ist schön auf jenen Höh'n!*"—the day is so lovely on those heights. "Might this not," asks Mahler's biographer, Michael Kennedy, "be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters . . . ?" More and more, the music recedes, to the last a kind of polyphony, the cellos and second violins gently firm, the first violins and the violas equally softly afloat. Grief gives way to peace, music and silence become one.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

More . . .

The best introduction to Webern's life and works is the extraordinarily informative article by Paul Griffiths in The New Grove Dictionary of Music and Musicians; it has recently been reprinted in *The Second Viennese School: Schoenberg, Webern, and Berg* (Norton paperback). Hans Moldenhauer's *Anton von Webern: Chronicle of his Life and Works* (Knopf) is indispensable, a massive work bespeaking great industry and filled with information, but rather heavy going due to the deplorable quality of the (necessarily) many English translations. Most of the other books available in English are highly technical and analytical. It would be pleasant to report the availability in English of Hanspeter Krellman's German book on Webern in the Ro-Ro-Ro monographs (Rowohlt paperback), which is filled with source material giving a well-rounded picture of the composer's character and personality, but it has never been translated. The old (1957) four-record LP set of Webern's "complete works" (i.e., those he supplied with opus numbers) produced under the direction of Robert Craft is available from Columbia Special Products; it boasts particularly informative annotations by Craft, but the performances have, on the whole, been supplanted by the more recent traversal of the same material by Pierre Boulez (CBS,

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not yet available on CD). There is no recording of Webern's Five Pieces for Orchestra on CD as of yet.

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published so far in English, although the second and third volumes are out in the original French. This will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

The choice of a Mahler Ninth recording has been complicated by the absence of many distinguished older recorded performances on compact disc, and the increasing likelihood that LP versions have been dropped from the catalogue or from dealers' stocks. Herbert von Karajan's recent recording with the Berlin Philharmonic (two discs, DG, from a live performance) is a superb reading, deeply felt, and with wonderful sound. Bruno Walter was close to Mahler and conducted the posthumous world premiere of the Ninth in 1912, but his recording with the Columbia Symphony Orchestra, an assembly of Hollywood-Los Angeles freelancers, in the late 1950s is disappointing. If you can find it, and are willing to put up with the phony stereo sound of the poor transfer, Walter's 1938 Vienna Philharmonic concert performance gives a better sense of his view of Mahler. Leonard Bernstein's moving New York Philharmonic performance, now several decades old, has recently been reissued on CD (CBS, two discs, coupled with the Seventh Symphony and the Adagio from the Tenth); I have not heard his more recent recording with the Concertgebouw Orchestra (two discs, DG). Jascha Horenstein's Mahler performances were always stimulating; a live concert recording from 1966 has just been issued for the first time (two Music & Arts discs). Two other Mahlerites worth noting on recent CDs are Georg Solti with the Chicago Symphony (two discs, London) and Klaus Tennstedt with the London Philharmonic (two discs, Angel). If you are interested in LPs and can find the older recordings, the following are particularly noteworthy: Carlo Maria Giulini with the Chicago Symphony (DG) and Herbert von Karajan with the Berlin Philharmonic (DG; a different performance from the one on compact disc); Sir John Barbirolli with the Berlin Philharmonic (Angel); and Otto Klemperer with the Philharmonia (also Angel).

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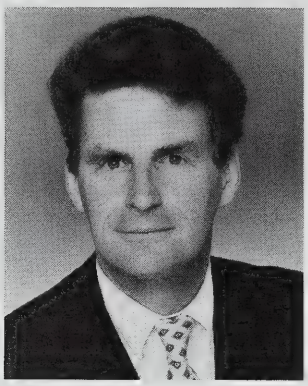
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Thursday, January 5, at 8
Friday, January 6, at 8
Saturday, January 7, at 8
Tuesday, January 10, at 8

JEFFREY TATE conducting

SCHREKER — Chamber Symphony for twenty-three solo instruments

BRITTEN — *Now Sleeps the Crimson Petal*, for tenor, horn, and strings (Poem by Alfred, Lord Tennyson)

JOHN ALER, tenor

BRITTEN — *Nocturne*, for tenor solo, seven obbligato instruments, and string orchestra, Opus 60

On a poet's lips I slept (Shelley)
Below the thunders of the upper deep (Tennyson)
Encinctured with a twine of leaves (Coleridge)
Midnight's bell goes ting, ting, ting (Middleton)
But that night when on my bed I lay (Wordsworth)
She sleeps on soft, last breaths (Owen)
What is more gentle than a wind in summer? (Keats)
When most I wink, then do mine eyes best see (Shakespeare)

JOHN ALER

INTERMISSION

SCHUBERT — Symphony No. 2 in B-flat, D.125

Largo—Allegro vivace
Andante
Allegro vivace
Presto

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Coming Concerts . . .

From Thursday, December 1, through Wednesday, December 14, the Boston Symphony Orchestra will be on tour in Europe, performing concerts in London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt, and Munich.

Wednesday, January 4, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—January 5, 8-9:45
Friday Evening—January 6, 8-9:45
Saturday 'B'—January 7, 8-9:45
Tuesday 'B'—January 10, 8-9:45

JEFFREY TATE conducting
JOHN ALER, tenor

SCHREKER	Chamber Symphony for twenty-three solo instruments
BRITTEN	*Now Sleeps the Crimson Petal*
BRITTEN	*Nocturne*, for tenor, seven obbligato instruments
SCHUBERT	Symphony No. 2

Thursday 'A'—January 12, 8-9:55
Friday 'B'—January 13, 2-3:55
Saturday 'A'—January 14, 8-9:55
Tuesday 'C'—January 17, 8-9:55

JEFFREY TATE conducting
MALCOLM LOWE, violin

SAXTON	*In the Beginning* (United States premiere)
WALTON	Violin Concerto
DVOŘÁK	Symphony No. 7

Wednesday, January 25, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 2-3:55
Saturday 'A'—January 28, 8-9:55

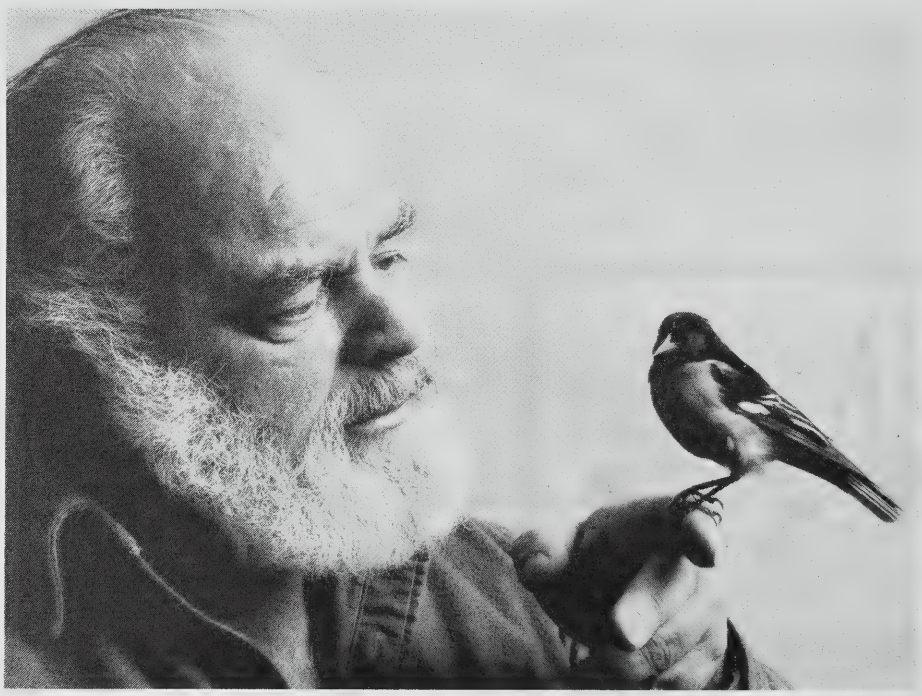
ERICH LEINSDORF conducting
YEFIM BRONFMAN, piano

STRAVINSKY	Octet for winds
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.50 for each ticket ordered by phone.

IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted

only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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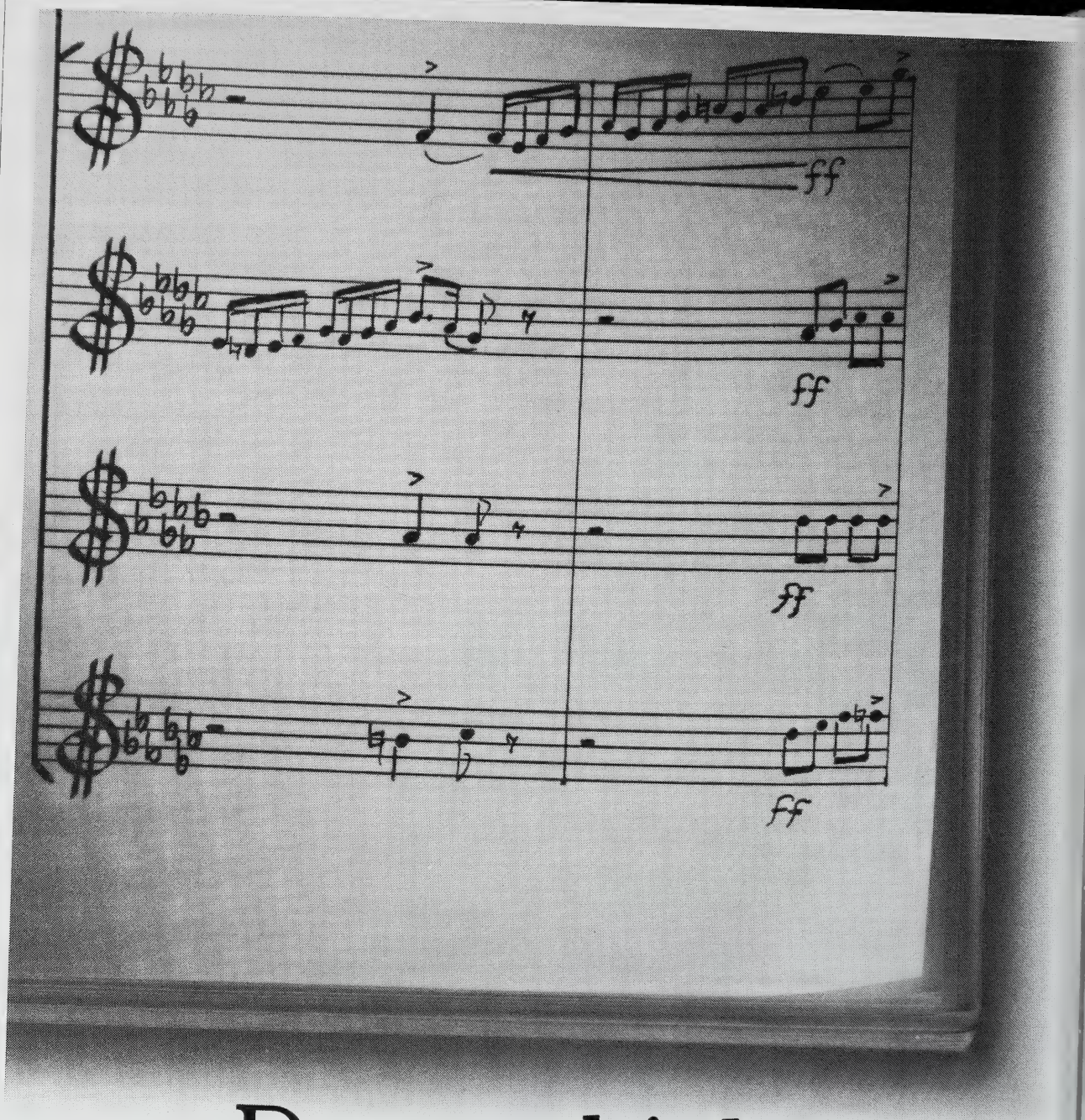


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A Most Generous Gift

The Boston Symphony Orchestra is pleased to acknowledge the receipt of a most generous gift to the BSO endowment from Dr. Raymond and Hannah H. Schneider of Stockbridge, Massachusetts. Through a retained life estate planned gift, the Schneiders have given their property in Stockbridge to the orchestra. This gift will be used to underwrite the Festival of Contemporary Music at Tanglewood.

Mrs. Schneider is a BSO Overseer and a Trustee of the Berkshire Theater Festival and the Berkshire Garden Center; she and her husband have been active in community affairs in New York City and the Berkshires for many years. Mrs. Schneider was trained as a clinical social worker in New York City, where she developed programs to serve the deinstitutionalized aged and served on the faculties of Columbia University, the College of the City of New York, and Lehman College. Dr. Schneider was a practicing dentist in New York City for many years. Dr. and Mrs. Schneider are founders of the Medical School at Mt. Sinai Hospital, where Dr. Schneider was a member of its staff. Dr. Schneider is a Trustee of the Boys Club of New York and is Chairman of the Boys Club of New York Dental Clinics. Long noted for their devotion to Tanglewood, the Boston Symphony Orchestra, and a lifelong commitment to the arts, Dr. and Mrs. Schneider have spent their summers in the Berkshires for more than eighteen years. We are extremely grateful to the Schneiders for this extraordinarily generous gift.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Philip R. Allen Chair

A love of music was always a great passion in the life of Philip R. Allen (1873-1952), but he did not participate directly in playing until late in life, at sixty, when he studied under the tutelage of BSO cellist Alfred Zighera. In addition to serving as a Trustee of the Boston Symphony Orchestra for twenty years, he also served as president of the New England Conservatory and was a director of the Boston and Maine Railroad. The Philip R. Allen Chair was endowed from a charitable trust that he established. Upon the dissolution of the trust in 1972, the remaining principal was apportioned by his son, Philip K. Allen of Andover, Massachusetts, and his daughter, Anne Allen Conklin of Farmington, Connecticut. Recalling their father's fondness for the cello, his children thought it fitting that his connection with the BSO be marked in a meaningful way. They chose to endow the principal chair in the orchestra's cello section, currently occupied by Jules Eskin, in their father's memory.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO clarinetist Peter Hadcock (January 10), Richard Ortner, Administrator of the Tanglewood Music Center (January 12), former BSO principal oboe Ralph Gomberg (January 17), BSO violist Mark Ludwig (January 19), and BSO assistant conductor Carl St. Clair (January 26). The Supper Concerts on February 2 and 4 will feature music of Strauss and Schumann. The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492, ext. 177.

References furnished on request



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BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Wednesday, January 11, and Friday, January 13, at 8 p.m. at Faneuil Hall. The program includes Beethoven's Overture to *The Creatures of Prometheus*, a Boccherini Cello Concerto with BSO principal Jules Eskin as soloist, and Mozart's Symphony No. 21. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

BSO musicians Martha Babcock, Thomas Martin, Aza Raykhtsaum, Harvey Seigel, and Michael Zaretsky will join Yvette Roman Schleifer in the inaugural concert of the Royal Chamber Music Series at the Royal Sonesta Hotel in Cambridge on Friday, January 13, at 7 p.m. The program includes Mozart's *Kegelstatt* Trio and Schumann's Piano Quartet, and will be followed by a gourmet buffet dinner. Tickets are $50 per person. For reservations, call Sharyn Boyd at 576-5977.

Max Hobart conducts the Pro Arte Chamber Orchestra in the overture to Mozart's *La clemenza di Tito*, Tchaikovsky's Serenade for Strings, Judith Zaimont's *Chroma, Northern Lights*, and Prokofiev's *Classical* Symphony on Sunday, January 15, at 3 p.m. at Sanders Theater in Cambridge. Tickets are $18, $14, $10, and $6. For further information call 661-7067.

Ronald Knudsen conducts the Newton Symphony Orchestra in Bruch's *Scottish Fantasy* with violin soloist Joseph Scheer and Borodin's Symphony No. 2 on Sunday, January 15, at 8 p.m. at Aquinas Junior College in Newton Corner. Tickets are $12. For further information or reservations call 965-2555.

In Appreciation

The BSO expresses its gratitude to the following communities that, by providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1987-88 season, these communities generously donated $9,700 to the orchestra. In Massachusetts: Andover, Cape Cod, Concord, Dedham, Marblehead, Newton/Wellesley, and North Shore; in New Hampshire: Manchester/Concord and North Hampton; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please contact the BSO Volunteer Office at (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 16 are works from the Water Street Cooperative Gallery of Mattapoisett. Other organizations to be represented during the coming months are the Robert Klein Gallery (January 16-February 13), the Crane Collection (February 13-March 13), and the Vose Gallery (March 13-April 10). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Boston Classical Orchestra

Harry Ellis Dickson
music director

Jules Eskin, cello

Jan. 11 and 13, 8 pm
Faneuil Hall
Beethoven, Schubert,
Boccherini, Mozart

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke
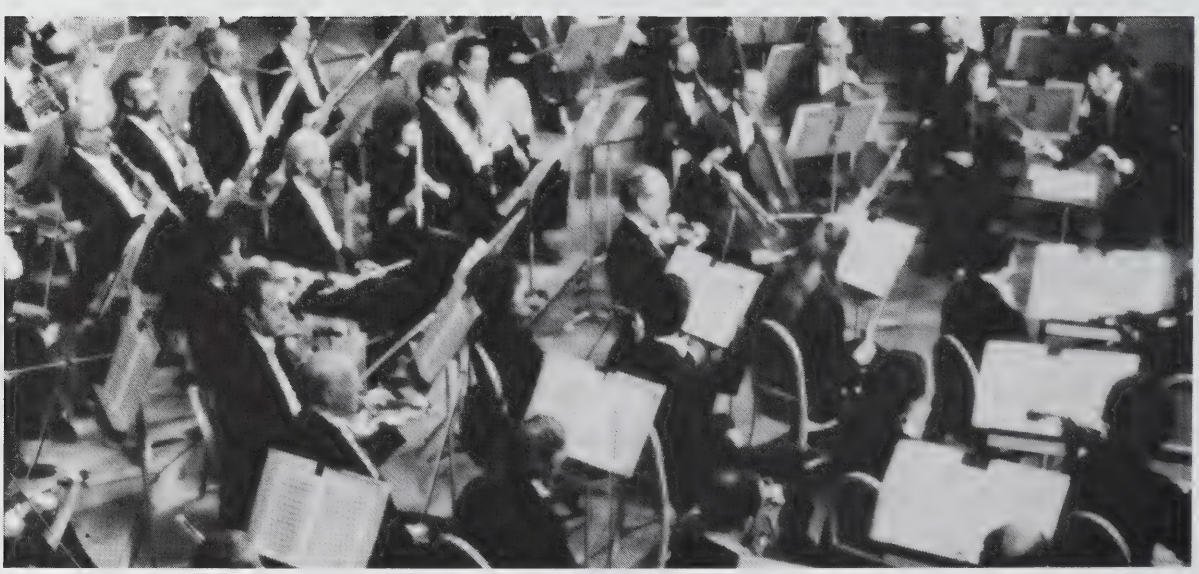
Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

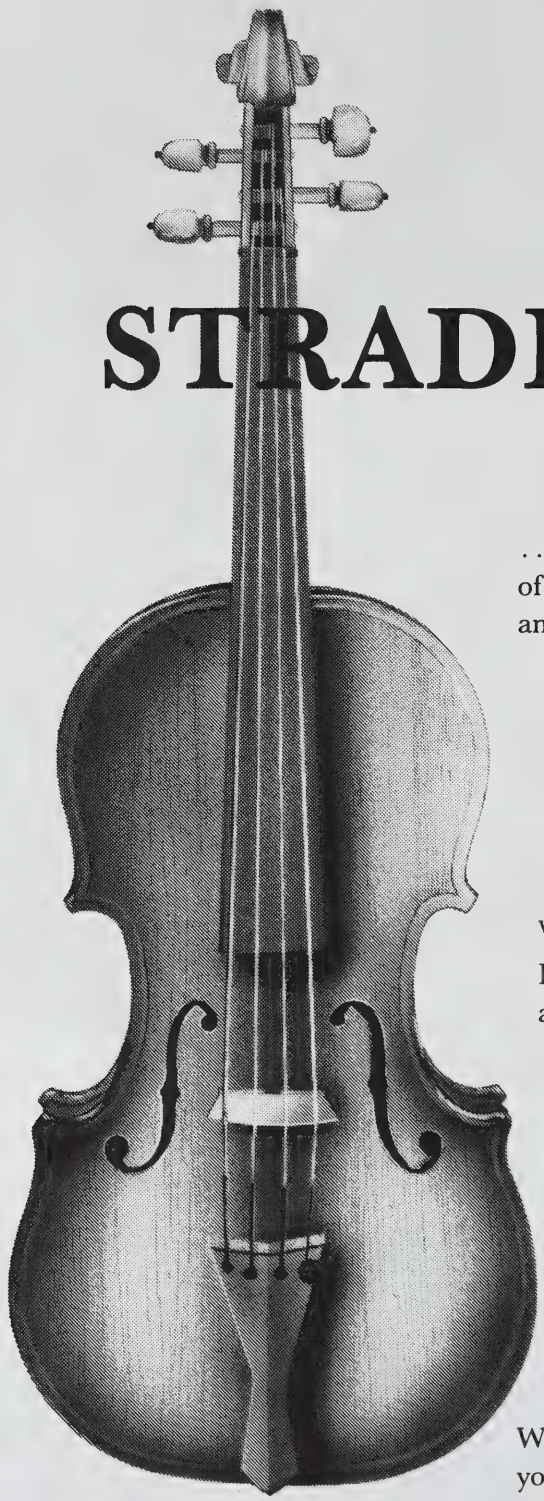
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Martha Babcock



Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the Boston Symphony Orchestra in 1973 and was appointed to her current position in 1982. Also active as a soloist and chamber musician, she has been soloist with the Boston Pops Orchestra, the Montreal Symphony Orchestra, the Civic Symphony Orchestra of Boston, the Mystic Valley Chamber Orchestra, and the Melrose Symphony, and she has been featured on radio programs throughout the United States and Canada on the NPR and CBC networks. Born in Freeport, Illinois, Ms. Babcock began studying the cello when she was nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at the age of nineteen, when she was the youngest member of the Montreal Symphony Orchestra. As winner of the 1973 Boston University Concerto-Aria Competition while attending graduate school at Boston University, she appeared as soloist with the Boston Pops Orchestra. Ms. Babcock was a member of the Fine Arts Trio of New England; she has also appeared with the contemporary chamber music ensemble Collage and with the Boston Symphony Chamber Players. She has recorded the Dvořák string sextet for Nonesuch with the latter ensemble; she has also recorded chamber works of Irwin Bazelon and Leonard Rosenman for CRI, and a duo by Rebecca Clarke for Northeastern Records.

Suppers at Symphony

As a prelude to a BSO concert, or as an occasion in itself, these suppers provide an opportunity to enjoy dinner with old friends or meet new ones who share your love of music.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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The evening begins at 6:00 pm with members of the BSO performing chamber music. Dinner follows in the Cohen Wing.

SUPPER TALKS

Supper begins at 6:30 pm followed by a talk given by an orchestra member or a distinguished guest.

For further information on the supper concerts and talks, please call the Volunteer Office, (617) 266-1492. Reservations may be placed, at least 48 hours prior to the event, using VISA, MasterCard, or American Express. The price of a single supper is $21.00

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KIRCHNER Concerto for violin, cello, ten winds, and percussion
FAURÉ Piano Quartet in C minor, Op.15

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SCHUBERT Octet in F, D.803

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James Orleans



Born in Newark, New Jersey, in 1952, James Orleans began studying the double bass in 1972. He majored in composition with a concentration in double bass at the University of Indiana at Bloomington, graduated *magna cum laude* from the Boston Conservatory of Music in 1981, and was a Fellow at the Tanglewood Music Center during the summers of 1981 and 1982. Mr. Orleans' teachers included Edwin Barker, Robert Olson, and William Rhein. From 1980 to 1982 he performed with the Portland Symphony, the New Hampshire Symphony, the Boston Repertory Ballet, the Cantata Singers, the Handel and Haydn Society, Emmanuel Music, the Pro Arte Chamber Orchestra, and the Andover Chamber Players, among others. For the 1982-83 season, before joining the Boston Symphony Orchestra in 1983, he was a member of the Milwaukee Symphony Orchestra. Mr. Orleans maintains an active interest in contemporary music: he has recorded with the contemporary chamber music ensemble Collage, and he has performed with such other new music ensembles as Dinosaur Annex and the Brandeis Contemporary Players.

Douglas Yeo

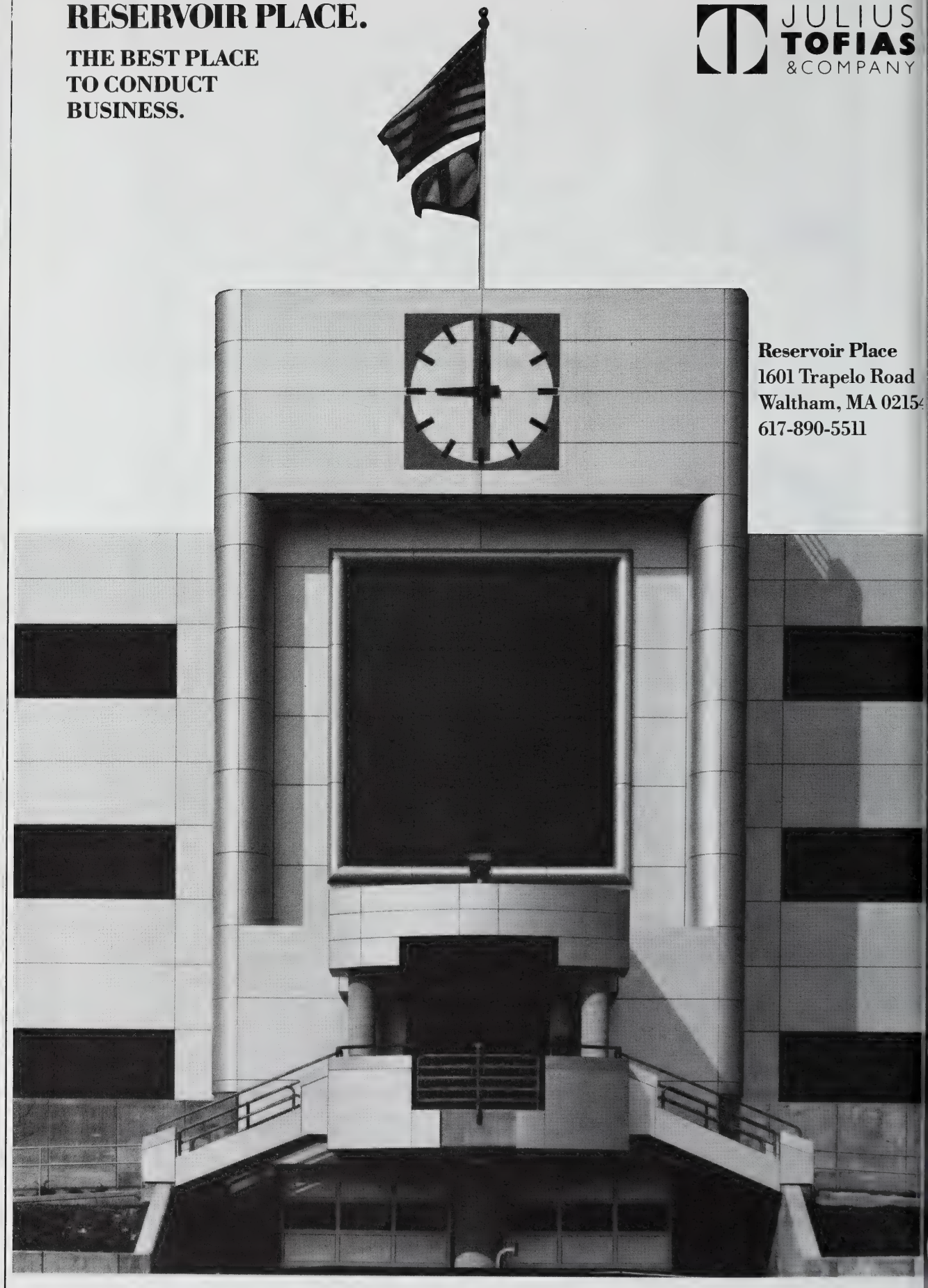


Bass trombonist Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone when he was nine. Before joining the Boston Symphony Orchestra in May 1985, he was a member of the Baltimore Symphony Orchestra from 1981 to 1985, and he was on the faculties of the Peabody Conservatory of Music in Baltimore and the Catholic University of America in Washington, D.C. He holds a bachelor of music degree with honors from Wheaton College in Illinois, and a master of arts degree from New York University. His principal trombone teachers were Edward Kleinhammer and Keith Brown. From 1979 to 1981 Mr. Yeo was Director of Bands on the high school level in Edison, New Jersey. His broad musical background has included a four-year tenure with the Goldman Band, and performances with the Mostly Mozart Festival Orchestra, the Gerry Mulligan Big Band, and orchestras for numerous Broadway shows. Since coming to Boston he has been on the faculty of the New England Conservatory of Music and is active as lecturer, clinician, and recitalist. In 1987 he became the first trombonist to perform John Williams's Tuba Concerto, written originally for BSO tuba player Chester Schmitz for the 100th Anniversary Season of the Boston Pops Orchestra in 1985. Besides performing and teaching, Mr. Yeo is an assistant editor of and a frequent contributor to the *Journal* of the International Trombone Association and serves on the Board of Advisors of that organization. He has written more than a dozen articles on the trombone and orchestral playing, for the *International Trombone Association Journal*, *The Instrumentalist*, *Overture* Magazine, the T.U.B.A. *Journal*, *The Horn Call*, *Christianity Today*, and the *Newsletter* of the Christian Instrumental Directors Association (CIDA). Mr. Yeo's interest in the history of the Boston Symphony Orchestra has led him to do extensive research in the Boston Symphony archives, resulting in the publication of four photo/historical articles on BSO brass players from 1881 to the present. His annotated books of orchestral excerpts for trombones and tuba, "The Symphonies of Dmitri Shostakovich," are published by Virgo Music.

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JEFFREY TATE conducting

SCHREKER — Chamber Symphony

BRITTEN — *Now Sleeps the Crimson Petal*, for tenor, horn, and strings (Poem by Alfred, Lord Tennyson)

JOHN ALER, tenor
CHARLES KAVALOVSKI, horn

BRITTEN — *Nocturne*, for tenor solo, seven obbligato instruments, and string orchestra, Opus 60

On a poet's lips I slept (Shelley)
Below the thunders of the upper deep (Tennyson)
SHERMAN WALT, bassoon
Encinctured with a twine of leaves (Coleridge)
CAROL BAUM, harp
Midnight's bell goes ting, ting, ting, ting, ting (Middleton)
CHARLES KAVALOVSKI, horn
But that night when on my bed I lay (Wordsworth)
EVERETT FIRTH, timpani
She sleeps on soft, last breaths (Owen)
VALERIE EDWARDS, English horn
What is more gentle than a wind in summer? (Keats)
DORIOT ANTHONY DWYER, flute, and
PETER HADCOCK, clarinet
When most I wink, then do mine eyes best see (Shakespeare)

JOHN ALER

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Andante
Allegro vivace
Presto

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Chamber Symphony



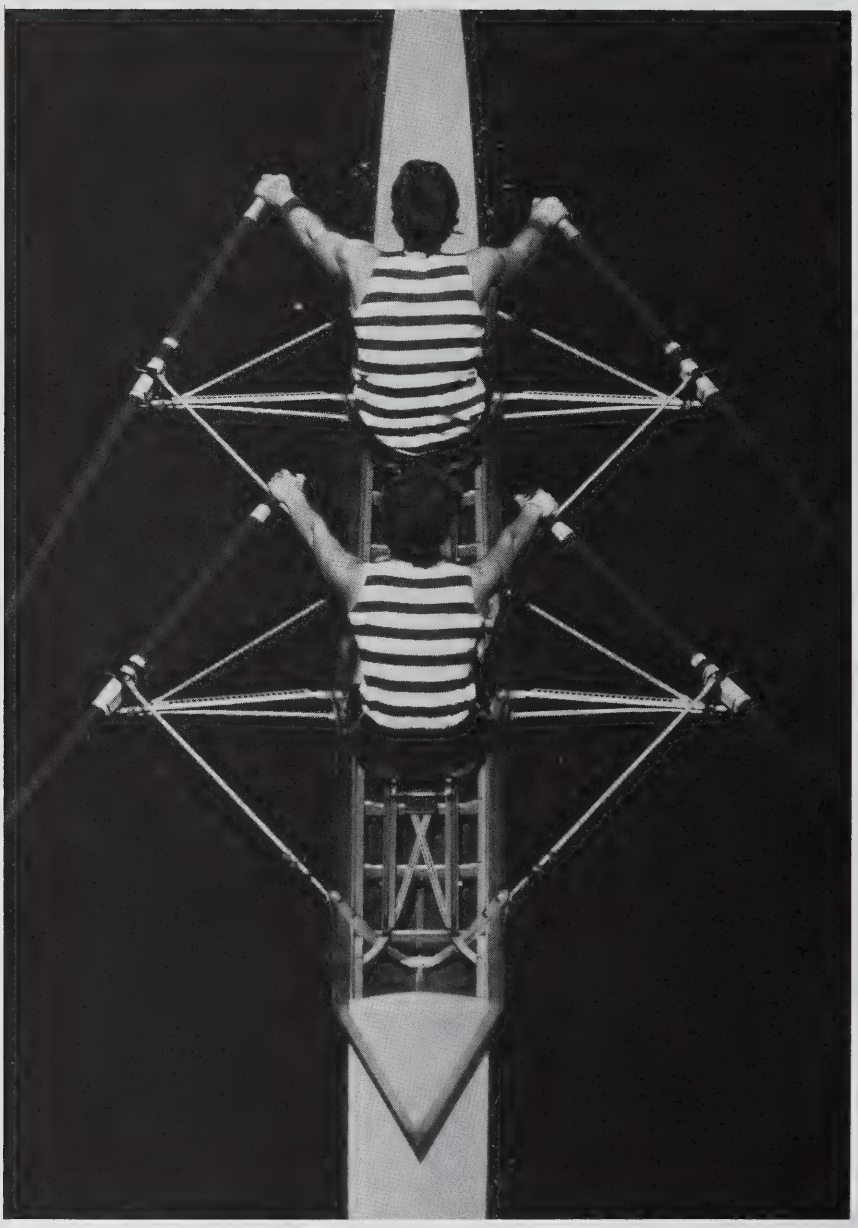
Franz Schreker was born in Monaco on March 23, 1878, and died in Berlin on March 21, 1934. He composed his Chamber Symphony in December 1916 for the teaching faculty of the Royal-Imperial Academy of Music and the Performing Arts in Vienna; the first performance took place in Vienna on March 12, 1917, with members of that teaching faculty and of the Vienna Philharmonic conducted by the composer. The present performances are the first by the Boston Symphony Orchestra. Of Schreker's music, the BSO has previously performed only his Prelude to a Drama, *most recently in 1927 with Richard Burgin conducting. The score of the Chamber Symphony calls for one each of flute, oboe, clarinet, bassoon, horn, trumpet, trombone, harp, celesta, harmonium, piano, timpani, and percussion (triangle, cymbals, xylophone, glockenspiel, tam-tam), four violins, two violas, three cellos, and two double basses. The performance calls for soloists on these parts, but Schreker noted on the score that, for performances in larger halls, the string ensemble could be expanded to three violins on a part, and, also on each part, two violas, two cellos, and three basses. In the present performances, Jeffrey Tate will use the scoring for expanded string section.*

Composers' biographies are filled with accounts of great musicians insufficiently appreciated in their own time whose music only comes into its own years after their deaths. We are less likely to encounter the opposite case—though it is far from rare—of a composer praised highly in his own day whose music later falls into near-oblivion. In 1875, for example, Joachim Raff was hailed in a substantial study as the "greatest living symphonist"—but how many of us have actually heard a performance of a Raff symphony? Part of the reason for his absence from the concert hall today is that in 1876 Brahms came forward at last with his long-awaited First Symphony. Though it was severely criticized at first, it eventually redefined the category of "greatest living symphonist."

Franz Schreker is another composer who enjoyed, for a time, a substantial acclaim, though mainly as an opera composer, and he has fallen almost as far from public notice as Raff. But Schreker was singularly unfortunate in the timing of his life—over which, of course, he had no control. No sooner had he begun to make a considerable mark on German musical life than the First World War broke out. And a change of taste and a pursuit of new styles following the war left him less well established than comparable composers who were enough older to have gotten their careers well underway. Moreover Schreker's métier was the opera; with rare exceptions (Wagner being the most notable), Austrian and German audiences have been suspicious of composers who were not at least equally devoted to purely instrumental composition. Still, his major operas *Der ferne Klang*, *Die Gezeichneten*, and *Der Schatzgräber* may still occasionally be produced in German-speaking countries, and a new and substantial revival of scholarly interest in the composer may foreshadow the return of some of his music, at least, to performance.

Listeners today are not likely to know a single piece of Schreker's music. As a result we tend to pigeonhole it with music of more familiar composers that it superficially resembles. Certainly the elaborate textures, the contrapuntal approach, the combination of traditional harmonic relationships and free harmonies that have no strong functional feeling all suggest the music of Richard Strauss. But few

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knowledgeable listeners will confuse this music with Strauss's. It has its own color and character, which is perhaps difficult to put a finger on, simply because we know no other music by this composer. Here and there, for a few seconds, one may suddenly think of Mahler, but as a whole there is even less similarity to Mahler than to Strauss. So, even admitting a certain relationship to those better-known contemporaries of Schreker, it is preferable to hear his music on its own terms.

One of Schreker's largest purely instrumental works—at least in terms of performing time, though not number of players—is his Chamber Symphony, composed for an ensemble of some two dozen virtuosos, the teaching faculty of the "k. k. [königliche-kaiserliche] Akademie für Musik und darstellende Kunst," as the title page of the score formally puts it. These musicians took part under the composer's direction in the first performance, though only a week later a performance for full orchestra (that is, with the string parts reinforced by multiple players) took place in Dresden with the composer's blessing, with the title "Sinfonietta." Clearly either version is permissible. Still, the solo version is without question the most striking, allowing the kaleidoscopic colors to shine through in gemlike glints.

Schreker may have gotten the idea for his Chamber Symphony from Schoenberg's Opus 9, which bears the same title; both works fuse the typical four movements of a symphony with the first-movement sonata form, a notion that actually precedes Schoenberg, going back to Liszt's Sonata in B minor. The work can be divided into

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Boston Symphony Annual Fund

KEEP GREAT MUSIC ALIVE.

sections roughly corresponding to parts of a symphony, including a slow introduction ("Langsam, schwebend" = "slow, hovering"), an Allegro, a slow movement (Adagio), and a scherzo. The place of the finale of a four-movement symphony is taken up by the recapitulation of the earlier material. The shape of the Chamber Symphony thus reveals itself as follows:

(Langsam, schwebend)	
Allegro vivace	"Exposition"
(Langsam, schwebend)	
Adagio	
Scherzo	
Trio	
Scherzo	
Allegro vivace	"Recapitulation"
(Langsam, schwebend)	
Adagio	
Coda	

As the diagram indicates, the Allegro-and-Adagio group is balanced symmetrically around the scherzo, which is itself symmetrically built around its Trio. The return of the Allegro/Adagio pair functions very much like the recapitulation of a traditional sonata form movement, since the second part of the Allegro and the entire Adagio return in a key a fifth lower than the one in which they first appeared, precisely analogous to the relationship between dominant and tonic in Mozart or Beethoven, though Schreker's harmonies are, for the most part, more complex and ambiguous, with tonal centers less strongly marked.

The first-time listener is liable to feel rather lost in the flexible tempi, the changing moods, the varied colors. To savor these elements is perhaps the best way to approach the piece for the first time. Within its twenty-five-minute span, the Chamber Symphony changes its expressive moods gradually, for the most part; thematic cross-references between one passage and the next complicate the perception of the shape. Yet the major divisions are quite clearly marked. Following the shimmering, harmonically ambiguous introduction, the Allegro is rhythmically vigorous, beginning in 4/4 time, contrasted with what might be called a "second theme," a rocking idea in 9/8 time. A brief recollection of the introductory material brings on the Adagio. The opening of the scherzo is clearly marked with pizzicato strings and solo woodwinds in a crisp staccato. The contrasting Trio is marked "*etwas altväterisch*," a charming designation that implies "somewhat old-fashioned" or "in the style of Papa's time"; this *might* be a waltz, except for the constant changes of meter. Still, it suggests an atmosphere of country dances that runs suddenly back into the return of the scherzo. The large closing section, or "recapitulation," restates all of the opening material; it is capped off by a quiet coda that refers to almost everything that went before in a few wondrously tight-knit measures.

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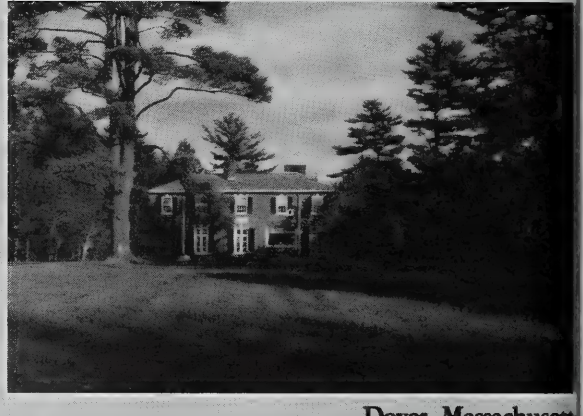


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Benjamin Britten
Now Sleeps the Crimson Petal, for tenor, horn, and strings
Nocturne, for tenor solo, seven obbligato instruments,
and string orchestra, Opus 60



Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He planned to include a setting of Tennyson's Now Sleeps the Crimson Petal *in his Serenade for tenor, horn, and strings, composed in the spring of 1943, but omitted the song from the final cycle and never fully scored it. He gave the sketch, dated March 22, 1943, to his friend Erwin Stein, among whose papers it was found; the scoring was completed by Colin Matthews.*

Britten composed his Nocturne, Opus 60, setting eight poems by Shelley, Tennyson, Coleridge, Middleton, Wordsworth, Owen, Keats, and Shakespeare, in Aldeburgh in the summer of 1958. The score is dedicated to Alma Mahler. Peter Pears was the soloist in the first performance, which took place during the Leeds Centenary Festival on October 16, 1958, with the BBC Symphony Orchestra conducted by Rudolf Schwarz. The present performances are the first by the Boston Symphony Orchestra. In addition to the tenor soloist, the score calls for seven obbligato instruments (flute, English horn, clarinet, bassoon, horn, harp, and timpani) and string orchestra.

Among composers in our century, few can challenge Benjamin Britten as a master of setting words to music. Though he composed pieces with texts in French (*Les Illuminations*, settings of Rimbaud), Italian (*Seven Sonnets of Michelangelo*), German (*Six Hölderlin Fragments*), and Russian (*The Poet's Echo*, settings of Pushkin), Britten naturally turned most often to the wealth of poems in his own language, from anonymous medieval verses (*A Ceremony of Carols*) to work by his contemporary and friend W.H. Auden.

Any observer of Britten's output as a whole will be struck by the recurrence of certain ideas, whether as dramatic themes in his operas or as the subject of poetry set in his song cycles. His compassion for innocence outraged and ruined and his hatred of violence (based on a conviction that it can only beget more violence) are evident in operas like *The Turn of the Screw*, *Billy Budd*, and *Owen Wingrave*, and in concert works such as the *War Requiem*. Another pervasive theme that has been evident in Britten's choice of texts over many years is the distinction between dreams and reality, whether in the context of a ghost story (*The Turn of the Screw*), a romantic comedy after Shakespeare (*A Midsummer Night's Dream*), or any number of concert pieces, including the purely instrumental *Nocturnal after John Dowland* for solo guitar.

Perhaps Britten's most sustained examination of the world of dreams through poetry and music is to be found in the 1958 *Nocturne*, itself a kind of epilogue to the more familiar Serenade for tenor solo, horn, and strings composed fifteen years earlier.

The Serenade is the best-known example of a typical Britten ploy—the setting to music of a kind of personal anthology of high-quality poetry, texts selected from different authors of different periods related by some literary theme. When Britten conceived the work, in the spring of 1943, he wrote to Erwin Stein, then working for his publisher Boosey & Hawkes, to say that he was "intrigued by the Nocturne idea

for Voice & Horn." The voice for which he composed was naturally that of tenor Peter Pears, Britten's lifelong companion, and the idea of having an extensive horn obbligato was suggested by his encounter with a brilliant young player on that difficult instrument, who (Britten wrote to a friend in America) "plays as flexibly and accurately as most clarinettists." That same letter, written in December 1943, reports the completion of a serenade "in 6, or 7 pieces." The work as we have known it since the premiere in October 1943 consists of six songs (each to a text of a different poet), framed by an unaccompanied solo for the horn, which also plays an obbligato role in five of the songs. (The horn's silence in the last song allows the player to move offstage, whence sounds the final "Epilogue.") We now know that Britten in fact conceived and composed seven songs for the cycle, one of which was finally left unscored. The manuscript turned up in the papers of Erwin Stein, to whom Britten had evidently given the discarded sketch as a memento.

Britten may have had several reasons, musical or literary, for omitting *Now Sleeps the Crimson Petal* from the Serenade. For one thing, it would have meant the inclusion of two poems by Tennyson, a distinction offered no other poet. He may have felt that the timing of the work suffered, or the tonal balance, or that another song would simply have demanded too much of his soloists. But the song is of real

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interest, nonetheless, and not simply as a curiosity. It provides an explicit musical link to Britten's last orchestral song cycle, also devoted to the theme of night and dreams, entitled *Nocturne*.

Now Sleeps the Crimson Petal

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens; waken thou with me.

Now droops the milk-white peacock like a ghost,
And like a ghost she glimmers on to me.

Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest thou, and slip
Into my bosom and be lost in me.

—*Summer Night*
Alfred, Lord Tennyson
(1809-1892)

The Serenade emphasizes the close of day, the brilliance of the moon, and the welcome repose that comes with sleep; it has a darker side as well in Blake's elegy to the sick rose and the medieval dirge. The *Nocturne* is altogether darker. It begins at the moment when sleep has come and invades the realm of dreams. The "missing"



Benjamin Britten and Peter Pears in the mid-1950s

song from the Serenade provides a textual and a musical link between the two works, most strikingly in its rocking rhythms, a universal musical symbol of lullabies and cradle songs and descent into slumber. This same rhythmic pattern opens *Nocturne* and links many of its segments. But the dreams here are rarely rosy ones. As Britten commented in a published interview,

> . . . night and dreams—I have had a strange fascination by that world since a very early age . . . . [Night] can release many things which one thinks had better not be released; and one can have dreams which one cannot remember even, I find, in the morning, which do colour your next day very darkly. And it's always very puzzling to me that I can't remember something which has had such a big emotional effect on the next day, on the next days even. Similarly, of course, it can have a very blessed effect on the next day.

This fascination with the power of dreams (and a musical representation of their effects) makes the *Nocturne* in some respects a sketch for Britten's next major project, the opera *A Midsummer Night's Dream*, in which many of these musical gestures will be worked out further. As in the song cycle the opera investigates both pleasant dreams and nightmares as reflections of the real and the unreal, of what is true and what merely seems true. The mood for the most part is anxious, discontent, fidgety. And one song—the passage from Wordsworth—suggests the misery of sleeplessness in its unquiet images of war and revolution.

The *Nocturne* is not simply a repetition of the earlier Serenade despite its many similarities. Among the latter: it calls for solo voice with a small orchestra, and most of the songs have an obbligato solo instrument as well. But the songs in the *Nocturne* are directly linked to one another, usually by the rocking figure that we might be tempted to label a "slumber" motif, which is omitted—strikingly—before and after the Wordsworth setting, an image of tormented insomnia. The texts, too, are more often fragments from larger works, not self-contained lyrics. The first song calls for

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strings alone; each of the others has an obbligato instrument, but each one different (the Keats setting calls for obbligato duet), and the masterful final song, setting Shakespeare's forty-third sonnet, brings all the performing forces together for the first time in a close that is strikingly Mahleresque (it comes as no surprise, after hearing the close, that the score was dedicated to Alma Mahler).

The cycle ends with a richly evocative and consoling setting—one of Britten's finest moments—of the Shakespeare sonnet, which on the surface tells of the lover's realization that he sees most clearly when asleep, that he has touched a deep reality there. Britten's musical images and symbols have worked out this idea throughout the piece, especially in an opposition between what might be called the "urge toward C major" constantly undercut by the darker D-flat, which, in this context, stands for profound sleep. Only in the final Shakespeare setting are these two keys—so near and yet so far apart— reconciled in a delicate, tender balance.

—S.L.

Nocturne

On a poet's lips I slept
Dreaming like a love-adept
In the sound his breathing kept;
Nor seeks nor finds he mortal blisses,
But feeds on the aëreal kisses
Of shapes that haunt thought's wildernesses.
He will watch from dawn to gloom
The lake-reflected sun illume
The yellow bees in the ivy-bloom,
Nor heed nor see, what things they be;
But from these create he can
Forms more real than living man,
Nurslings of immortality!

—*Prometheus Unbound*
Percy Bysshe Shelley
(1792-1822)

(Bassoon obbligato)

Below the thunders of the upper deep;
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millenial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep;
Then once by men and angels to be seen,
In roaring he shall rise and on the surface die.

—*The Kraken*
Alfred, Lord Tennyson
(1809-1892)

—Please turn the page quietly.—

(Harp obbligato)

Encinctured with a twine of leaves,
That leafy twine his only dress!
A lovely Boy was plucking fruits,
By moonlight, in a wilderness.
The moon was bright, the air was free,
And fruits and flowers together grew
On many a shrub and many a tree:
And all put on a gentle hue,
Hanging in the shadowy air
Like a picture rich and rare.
It was a climate where, they say,
The night is more beloved than day.
But who that beauteous Boy beguiled,
That beauteous Boy to linger here?
Alone, by night, a little child,
In place so silent and so wild—
Has he no friend, no loving mother near?

—*The Wanderings of Cain*
Samuel Taylor Coleridge
(1772-1834)

(Horn obbligato)

Midnight's bell goes ting, ting, ting, ting, ting,
Then dogs do howl, and not a bird does sing
But the nightingale, and she cries twit, twit, twit;
Owls then on every bough do sit;
Ravens croak on chimneys' tops;
The cricket in the chamber hops;
The nibbling mouse is not asleep,
But he goes peep, peep, peep, peep, peep;
And the cats cry mew, mew, mew,
And still the cats cry mew, mew, mew.

—*Blurt, Master Constable*
Thomas Middleton
(1570?-1627)

(Timpani obbligato)

But that night
When on my bed I lay, I was most mov'd
And felt most deeply in what world I was;
With unextinguish'd taper I kept watch,
Reading at intervals; the fear gone by
Press'd on me almost like a fear to come;
I thought of those September Massacres,
Divided from me by a little month,
And felt and touch'd them, a substantial dread;
The rest was conjured up from tragic fictions,
And mournful Calendars of true history,
Remembrances and dim admonishments.

"The horse is taught his manage, and the wind
Of heaven wheels round and treads in his own steps,
Year follows year, the tide returns again,
Day follows day, all things have second birth;
The earthquake is not satisfied at once."
And in such way I wrought upon myself,
Until I seem'd to hear a voice that cried
To the whole City, "Sleep no more."

—*The Prelude (1805)*
William Wordsworth
(1770-1850)

(English horn obbligato)

She sleeps on soft, last breaths; but no ghost looms
Out of the stillness of her palace wall,
Her wall of boys on boys and dooms on dooms.

She dreams of golden gardens and sweet glooms.
Not marvelling why her roses never fall
Nor what red mouths were torn to make their blooms.

The shades keep down which well might roam her hall.
Quiet their blood lies in her crimson rooms
And she is not afraid of their footfall.

They move not from her tapestries, their pall,
Nor pace her terraces, their hecatombs,
Lest aught she be disturbed, or grieved at all.

—*The Kind Ghosts*
Wilfred Owen
(1893-1918)

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What is more gentle than a wind in summer?
What is more soothing than the pretty hummer
That stays one moment in an open flower,
And buzzes cheerily from bower to bower?
What is more tranquil than a musk-rose blowing
In a green island, far from all men's knowing?
More healthful than the leafiness of dales?
More secret than a nest of nightingales?
More serene than Cordelia's countenance?
More full of visions than a high romance?
What, but thee, Sleep? Soft closer of our eyes!
Low murmurer of tender lullabies!
Light hoverer around our happy pillows!
Wreather of poppy buds, and weeping willows!
Silent entangler of a beauty's tresses!
Most happy listener! when the morning blesses
Thee for enlivening all the cheerful eyes
That glance so brightly at the new sun-rise.

—*Sleep and Poetry*
John Keats
(1795-1821)

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear days with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

—*Sonnet 43*
William Shakespeare
(1564-1616)

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Franz Schubert
Symphony No. 2 in B-flat, D.125



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began his Symphony No. 2 on December 10, 1814, and finished it on March 14, 1815. There may have been a reading of the symphony soon after its completion by the orchestra of the Vienna seminary where Schubert had been a student and to whose director he dedicated the manuscript score. It was likely performed privately, too, by an amateur orchestra that had grown out of the Schubert family string quartet, but the first public performance was not given until October 20, 1877, when August Manns conducted the work at the Crystal Palace in London. Dimitri Mitropoulos conducted the first Boston Symphony Orchestra performances of this symphony in December 1944. The orchestra has also played it under the direction of Leonard Bernstein, Richard Burgin, William Steinberg, Charles Munch, Bruno Maderna, Pinchas Zukerman, Seiji Ozawa, who led the most recent subscription performances in October 1979, and Charles Dutoit, who led the most recent Tanglewood performance in July 1985. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

We have a picture of the sixteen-year-old Schubert, drawn by his friend Leopold Kupelweiser, that is both startling and puzzling: startling because we do not think of Schubert as a boy to begin with, even though he was only seventeen when he wrote *Gretchen am Spinnrade* and eighteen when he wrote *Erlkönig*, and puzzling because this picture does not fit with the image we have of the older Schubert, short, squat, undistinguished looking, round-faced, curly-haired, and bespectacled.

Of the fourteen children born to Schubert's parents, four besides himself survived: three elder brothers, Ignaz, Ferdinand, and Karl, and a younger sister, Maria Theresa, born when Franz was four. Schubert's early musical training came at home. Ignaz gave him his first piano lessons, and his father taught him violin. In the family string quartet, Ignaz and Ferdinand played violin, his father cello, and Franz viola. Like his brothers, Schubert was sent to Michael Holzer, organist of the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of Hofkappellmeister Antonio Salieri, who, while giving the boy a firm grounding in compositional practice, also did his best to discourage Franz's leanings toward German poetry and to expunge the language of Haydn and Mozart from the boy's musical vocabulary. There, too, Schubert played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals; the repertory included symphonies of Haydn and Mozart, the first two Beethoven symphonies, and overtures, as well as music by other composers. It was this orchestra that first played Schubert's Symphony No. 1, in D major, which he completed in October 1813.

Schubert's voice changed when he was fifteen, ending his time as a chorister, and



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he left the *Stadtkonvikt* shortly afterwards. He spent a year training as a teacher, in accordance with his father's wishes, and then assisted at his father's school. The hours spent in front of the classroom were not happy, and Schubert was apparently a strict disciplinarian—especially when distracted from the musical ideas running through his head. In 1818 he gave up teaching altogether, breaking completely with convention and choosing the bohemian life we know from the anecdotes, but by this time he had managed to compose hundreds of songs, works for stage, church, and chamber, and five symphonies. Though it was only toward the end of his life that he would begin to develop a reputation outside his own circle and only well after his death that his real importance would be recognized, his course was set.

Though the practice of comparing one composer's music with another's can be both dangerous and misleading, one does hear something of Mozart, Haydn, and Beethoven in Schubert's Second Symphony: Mozart in the first movement's lyric second theme and in the minor-mode third movement; Haydn in the variation scheme of the slow movement; and Beethoven in the fist-shaking gesture that is the first loud music to be heard in the finale. And there is certainly something about the sound of the orchestra in Schubert's early symphonies that can suggest Haydn or Mozart, even if only because the size of the instrumental group is right. But this is momentary, and Schubert's own voice is immediately recognizable: the shape of the string phrases and the airiness of the wind writing in the score's opening measures are enough to convince.

The first-movement Allegro is wonderfully buoyant and energetic, and its characteristic Schubertian length grows naturally from the composer's fashioning of thematic material. Even the lyric contrast midway through the exposition is provided with a backdrop of constant motion. The ease of the movement's progress is also tied to Schubert's use, again characteristic, of subdominant harmonies: there is a sense of relaxation and comfort even in passages of whirlwind activity. The second movement presents a deceptively simple E-flat major theme and five variations; the fourth of these, in C minor, prepares the way for the gruff third-movement minuet in that key. Schubert begins the finale seemingly in mid-thought, and this movement, like the first, is all energy and motion, with lots of bounce thrown in for good measure.

—Marc Mandel



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More . . .

Franz Schreker's music has been discussed with increasing frequency in the world of musical scholars, but so far the results have appeared mostly in German. The most accessible study (for those who read German) is the book devoted to Schreker in the series "Austrian Composers of the Twentieth Century"; the authors are Haidy Schreker-Bures, H.H. Stuckenschmidt, and Werner Oehlmann. Beyond that, the page devoted to the composer in The New Grove and an article on "Franz Schreker's Orchestral Style and its Influence on Alban Berg" in the *Music Review* for 1974, both by Nicholas Chadwick, are almost the only published sources in English. There are two recordings of the Chamber Symphony. Gerard Schwarz leads the Los Angeles Chamber Orchestra in an elegant, beautifully atmospheric performance which is available on LP and cassette, but not yet on compact disc (Nonesuch). I have not heard the other performance, which is on a hard-to-locate import with the Canadian Chamber Ensemble (CBC Enterprises, coupled with Kurt Weill's *Kleine Dreigroschenmusik*).

Michael Kennedy has written a splendid short volume, *Britten*, for the Master Musicians series, published only in England so far (Dent), but probably due to

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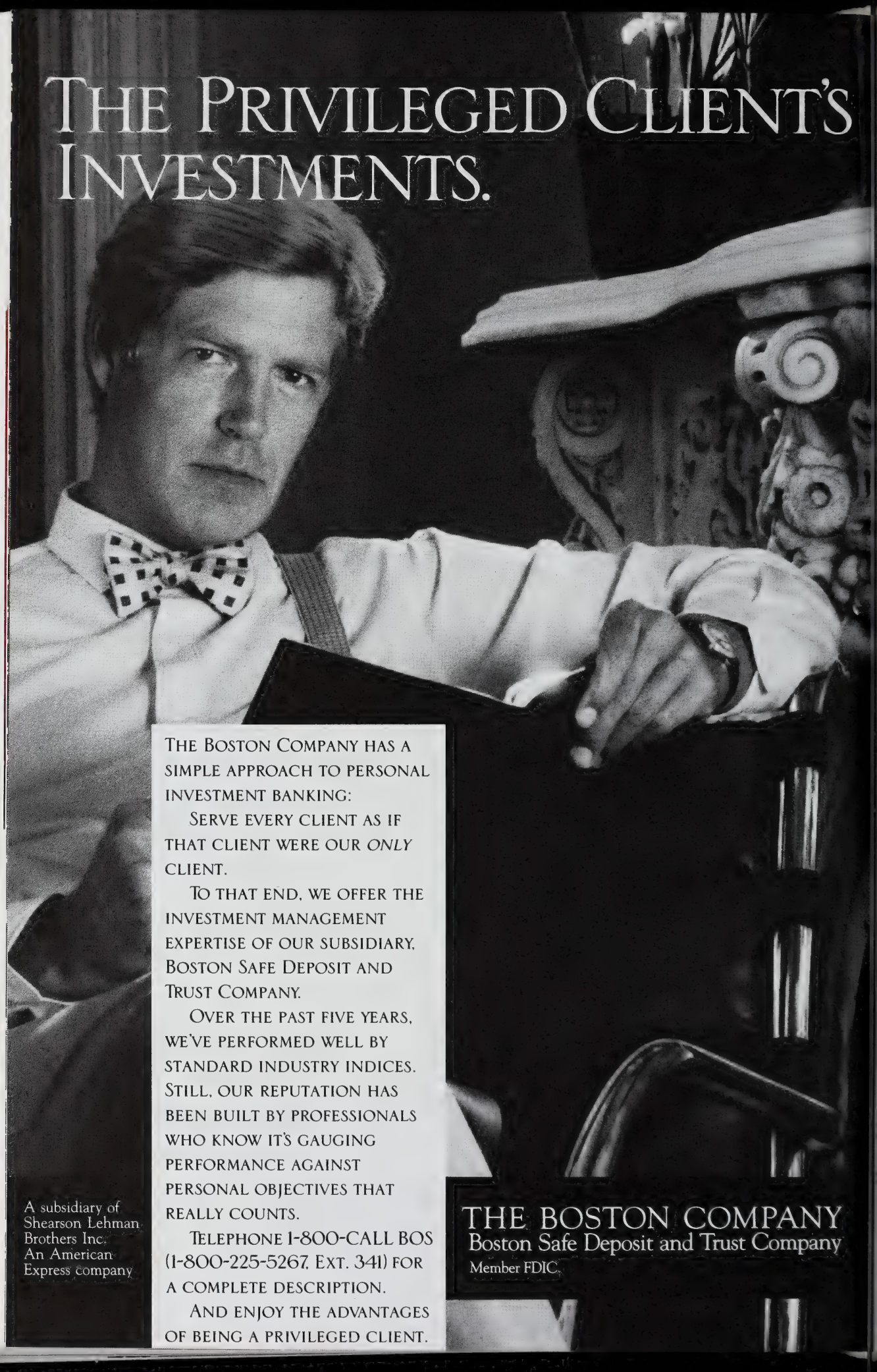
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appear here soon as a Littlefield paperback. The biggest and fullest book about Britten's music is a recent volume by Peter Evans, *The Music of Benjamin Britten* (University of Minnesota), which provides extended analyses of the major scores and some discussion of just about everything. For an informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: A Commentary on his Work by a Group of Specialists*, is first-rate. (It is now out of print and hard to locate.) An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The newest symposium is *The Britten Companion*, edited by Christopher Palmer (Cambridge, available in paperback), which is full of interesting essays covering most of Britten's work as well as his character; the editor himself wrote the chapter on the orchestral song cycles. Britten's comments about dreams are from a conversation with Donald Mitchell published in the same volume. *Now Sleeps the Crimson Petal* has been recorded by Neil Mackie as a pendant to his performance of the Serenade for tenor, horn, and strings with hornist Barry Tuckwell and the Scottish Chamber Orchestra conducted by Steuart Bedford (EMI compact disc); the recording also contains previously unrecorded Britten arrangements and orchestrations of songs by Purcell, Schubert, and Schumann, as well as some of his folksong arrangements and the *Rossini Suite* for string orchestra. The three major orchestral song cycles that Britten wrote for Peter Pears—*Les Illuminations*, the Serenade, and *Nocturne*—were all recorded by Pears with Britten conducting; they have been released on a single compact disc, a worthy tribute to a great collaboration (London).

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D" numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo). The journal *19th-Century Music* published an article of fundamental importance in reshaping our view of Schubert's own musical world: Otto Biba's "Schubert's Position in Viennese Musical Life" (1980), in which the author demonstrates that Schubert was neither as impoverished or as unknown in Vienna as we have been wont to believe. The early Schubert symphonies are still largely terra incognita as far as the recording companies are concerned: there are ten times as many recordings of the *Unfinished* Symphony as there are of the Second. Two recordings of the Second Symphony are coupled with the First on CD: Günter Wand's with the Cologne Radio Symphony Orchestra (Angel), and Otmar Suitner's with the Berlin State Orchestra (Denon). Daniel Barenboim couples the Second Symphony with the *Unfinished* in his Berlin Philharmonic recording (CBS). For those who want an ultra-complete collection of the Schubert symphonies, the choice is Neville Marriner's set with the Academy of St. Martin-in-the-Fields, which includes all of the usual Schubert symphonies, a completion of the *Unfinished*, and the late symphonic movements that might have been his most remarkable symphony, had he lived to complete it (Philips). Herbert Blomstedt's acclaimed traversal of the eight numbered Schubert symphonies with the Dresden Staatskapelle is available at present only as a five-LP set (Denon).

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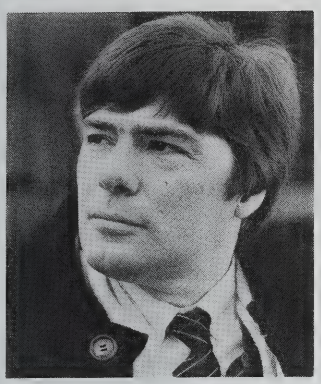
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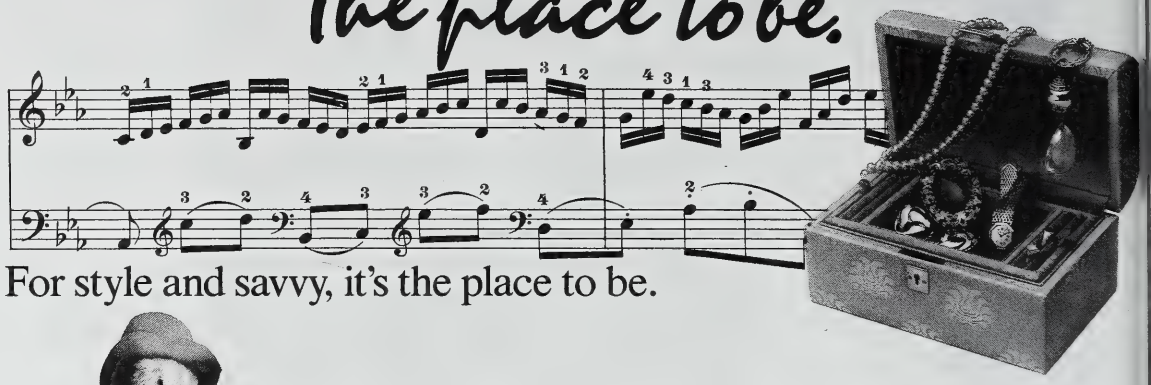
Jeffrey Tate is principal conductor of the Royal Opera, Covent Garden, principal conductor of the English Chamber Orchestra (the first in that orchestra's history), and principal guest conductor of the Orchestre National de France. Highlights of Mr. Tate's 1988-89 season include his return to the Boston Symphony Orchestra for two weeks of subscription concerts (he made his Boston Symphony debut here in April 1986), followed by his debut with the Philadelphia Orchestra, conducting its annual gala concert, and his debut with the Los Angeles Philharmonic. In Europe, in addition to his responsibilities with the Royal Opera and the English Chamber Orchestra, he appears with the Bavarian Radio Symphony Orchestra and the Orchestre de la Suisse Romande. With the Royal Opera, Mr. Tate leads a new production of Mozart's *Così fan tutte* and a revival of Strauss's *Der Rosenkavalier*. He also leads the Geneva Opera production of Beethoven's *Fidelio*. His activities with the English Chamber Orchestra are highlighted by a tour of the Swiss festivals, numerous concerts and recordings in London, and a Royal Festival Hall concert and recording of Beethoven's *Missa Solemnis*.

Born in Salisbury, England, Jeffrey Tate began his conducting studies at the London Opera Centre after studying medicine in Cambridge. Early on, at the Royal Opera, Covent Garden, he assisted Sir Georg Solti, Sir Colin Davis, Rudolf Kempe, and Carlos Kleiber, among others. From 1976 to 1980 he assisted Pierre Boulez at Bayreuth in preparing a new *Ring* production; he also assisted Mr. Boulez at the Paris Opera in preparing the world premiere of Berg's *Lulu* in its full three-act version. Mr. Tate made his conducting debut with *Carmen* at the Göteborg Opera of Sweden in 1978 and made debuts soon after that in Cologne, Hamburg, and Nice. He made his Metropolitan Opera debut in 1980 with *Lulu* and has since returned there for repertoire ranging from Mozart through Stravinsky. At San Francisco Opera he has led productions of *Elektra* and *Le nozze di Figaro*. Mr. Tate made his Royal Opera debut in April 1982 with *La clemenza di Tito*; in June 1983 he made his debut at the Paris Opera with *Ariadne auf Naxos*. He was made principal conductor of the Royal Opera in 1987.

Since his London Symphony debut in 1984, Mr. Tate has appeared with leading orchestras worldwide, among them the Boston Symphony, San Francisco Symphony, Montreal Symphony, and Toronto Symphony. He has appeared in Europe with the Berlin Philharmonic, Rotterdam Philharmonic, France's Orchestre National, and Zurich's Tonhalle Orchestra, to name a few. Mr. Tate made his concert debut with the English Chamber Orchestra in 1982, after leading their recording of Canteloube's *Songs of the Auvergne* with Kiri Te Kanawa. He was soon named their first-ever principal conductor, and he has toured with them to Japan, the United States, and the major festivals of Europe. This past summer they travelled to Aix-en-Provence for an acclaimed production of *Così fan tutte*. Mr. Tate made his Salzburg Festival debut in 1985 and has returned each summer for opera and concerts. Next summer he returns to Salzburg for a series of concerts with the Mozarteum Orchestra and soloist Mitsuko Uchida. Mr. Tate's recent recordings include Mozart and Haydn symphonies, Schoenberg's *Verklärte Nacht*, and the Beethoven Violin Concerto with Frank Peter Zimmermann, all with the English Chamber Orchestra on EMI; the Mozart piano concertos with Mitsuko Uchida and the English Chamber Orchestra on Philips, to be followed by the Beethoven concertos; Strauss's *Arabella* with Kiri Te Kanawa, on Decca; and Offenbach's *Tales of Hoffmann*, on EMI.

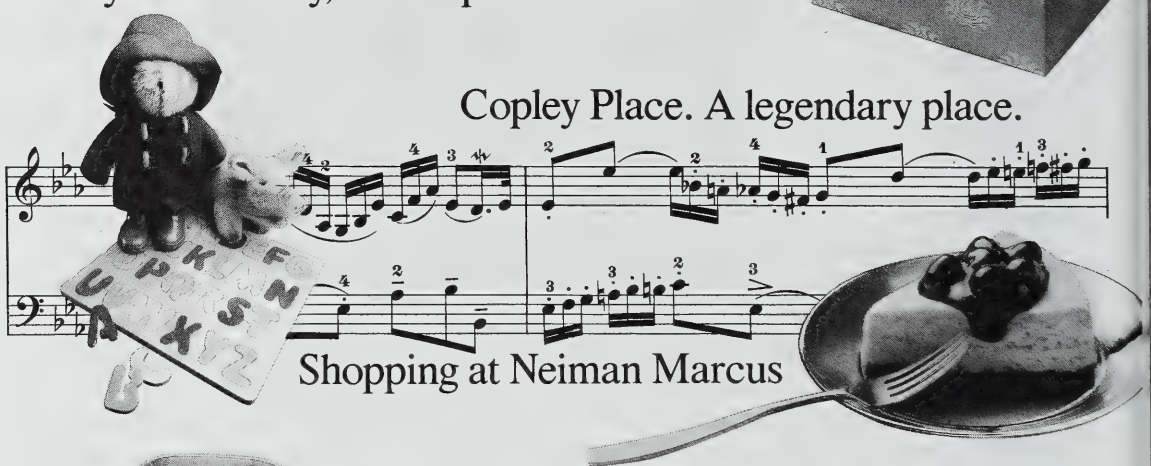
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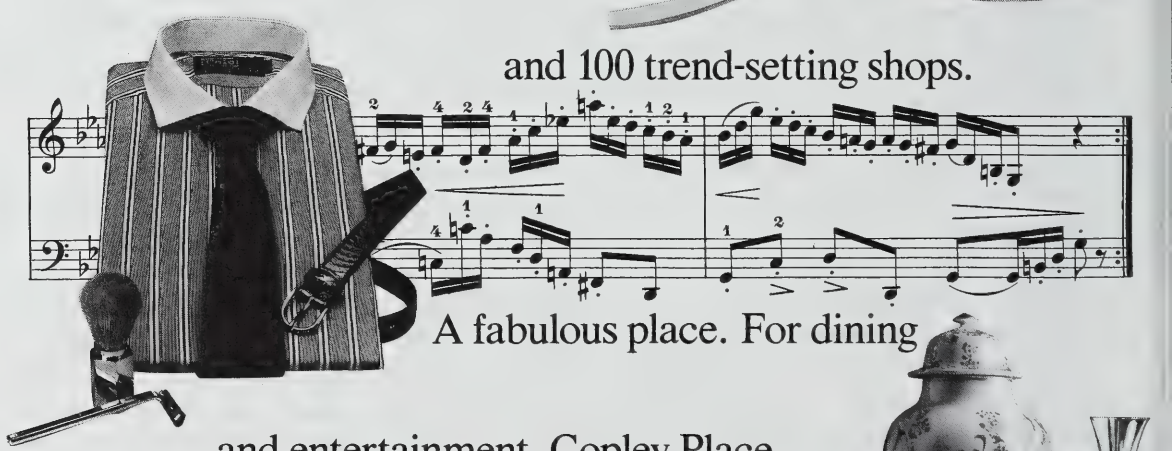


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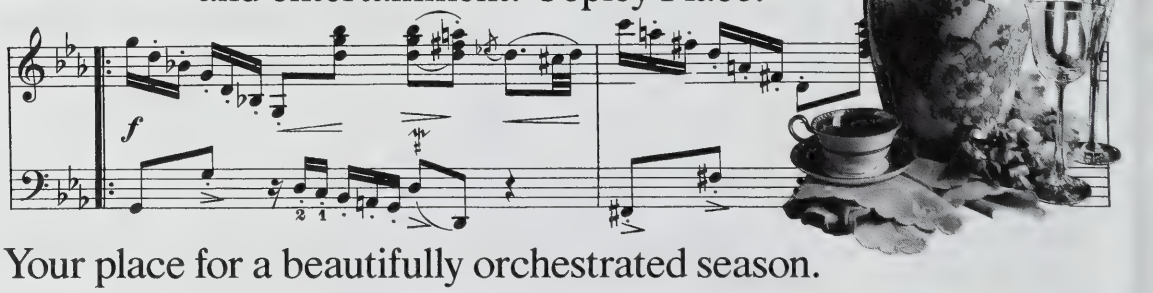
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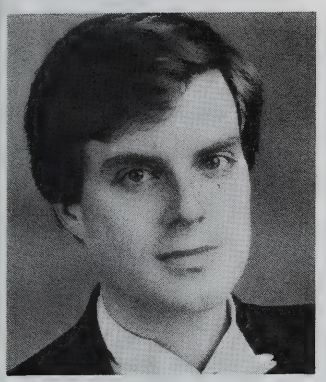
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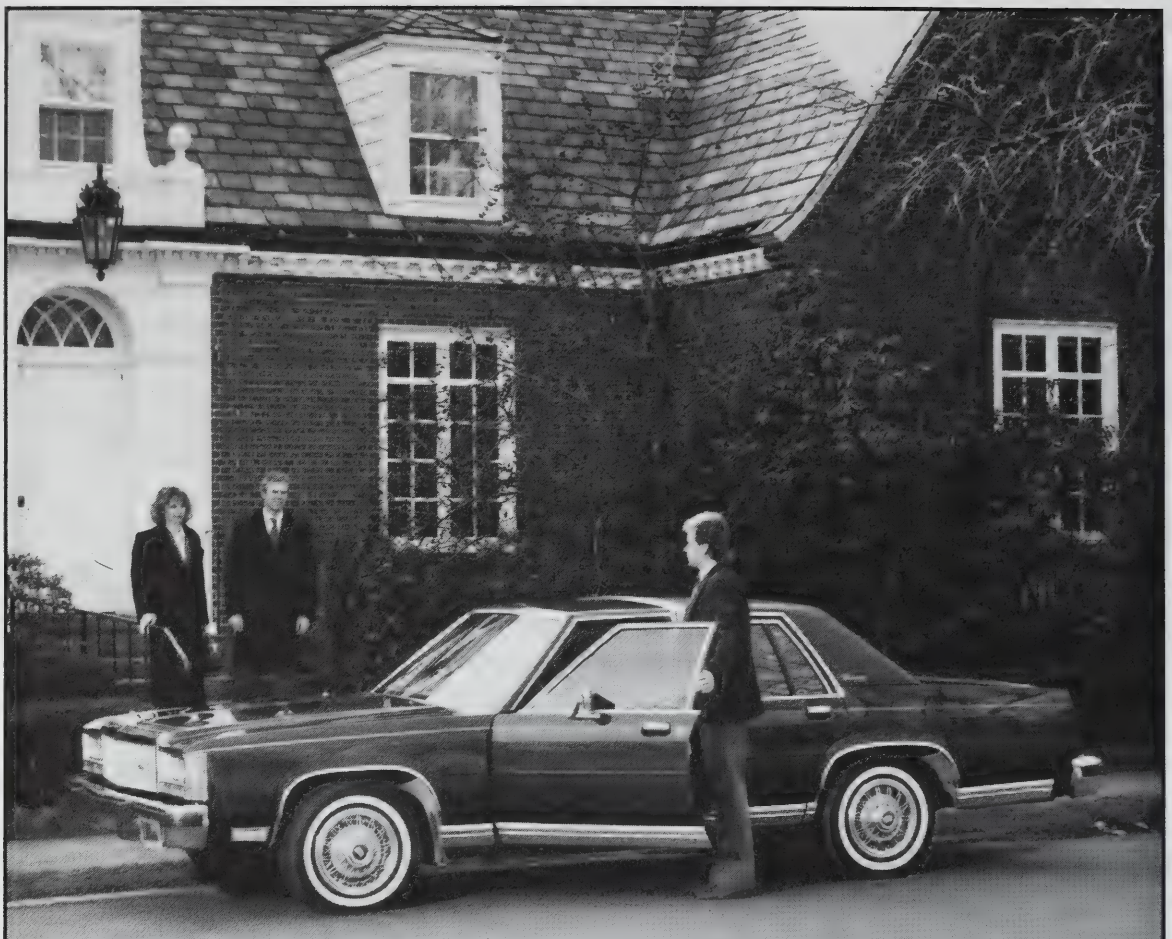
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Tenor John Aler has established himself as one of the world's leading exponents of the art of bel canto and of French vocal music. Highlights of his 1987-88 season included his Salzburg Festival debut as Don Ottavio in *Don Giovanni* under Herbert von Karajan, his Berlin Philharmonic debut under Seiji Ozawa in Orff's *Carmina burana*, which was subsequently recorded by Philips, and his return to the Royal Opera, Covent Garden, opposite Dame Joan Sutherland in Donizetti's *Anna Bolena*. His portrayals in leading tenor roles in the operas of Rossini, Bellini, Donizetti, Mozart, and various Baroque composers have taken him to such leading European opera houses as Covent Garden, the State Opera Houses of Vienna, Munich, and Hamburg, Madrid's Teatro de la Zarzuela, the Grand Théâtre de Genève, and Brussels' Théâtre Royal de la Monnaie, as well as to the Glyndebourne Festival, and to numerous companies in Paris and throughout France, with repeated visits to the Lyon and Aix-en-Provence festivals. He has also appeared with numerous opera companies throughout the United States, with Canadian Opera Company in Toronto, and with the Opera del Teatro Municipal in Santiago, Chile, and he regularly appears with the major American orchestras. Current engagements include appearances with the orchestras of Boston, St. Louis, Washington, D.C., Cincinnati, Denver, Detroit, and St. Paul, among others. During the last several seasons he has also performed with the orchestras of New York, Chicago, Pittsburgh, Philadelphia, and Atlanta. His 1988-89 season includes European engagements with orchestras in Prague, Rotterdam, and Amsterdam; he has already appeared with such ensembles as France's Orchestre National, the Rotterdam Philharmonic, the London Symphony, the RAI Symphony, and the Academy of St. Martin-in-the-Fields. Mr. Aler is also a noted recitalist; his 1989 season will include a recital debut in London at Wigmore Hall, his second Paris recital at the Théâtre Athenée, and recitals and master classes throughout the United States. In New York he will appear with the Chamber Music Society of Lincoln Center and in a performance of the Berlioz *Te Deum* at Carnegie Hall. In 1985, John Aler won a Grammy Award as Best Classical Vocal Soloist for his Telarc recording of the Berlioz *Requiem*. Last season he recorded *Le Comte Ory* and *Iphigenie en Aulide* for Philips, Mozart's *Great* Mass in C for Telarc, and a duet recording with Benita Valente for Pantheon Music. Scheduled for next season are recordings of *The Pearl Fishers* and Enesco's *Oedipus Rex* for EMI, and Beethoven's *Missa Solemnis*, to be recorded under Erich Leinsdorf for Supraphon in Prague. Currently available are his recordings of Mozart's *Così fan tutte*, Berlioz's *Roméo et Juliette*, Adam's *Le Postillon de Lonjumeau*, Offenbach's *La Belle Hélène*, and his second recording of *Messiah*, on EMI; Rameau's *Les Boréades* and his first recordings of *Messiah* and *Carmina burana*, on RCA; Gluck's *Iphigenie en Tauride*, on Philips; Auber's *La Muette de Portici*, on EMI; Liszt's *Faust Symphony*, on Erato; and a recital of songs by Liszt, on Newport Classics.

John Aler was born in Baltimore; he attended Catholic University in Washington, D.C., and the Juilliard School of Music, and was a Fellow of the Tanglewood Music Center. He made his Boston Symphony debut at Symphony Hall in 1974 and has sung with the orchestra many times, most recently at Tanglewood in August 1986.



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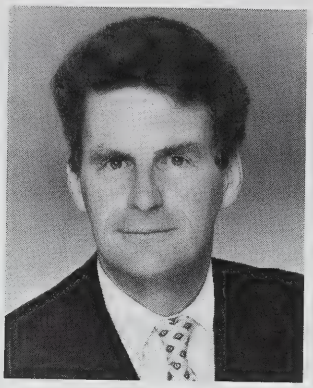
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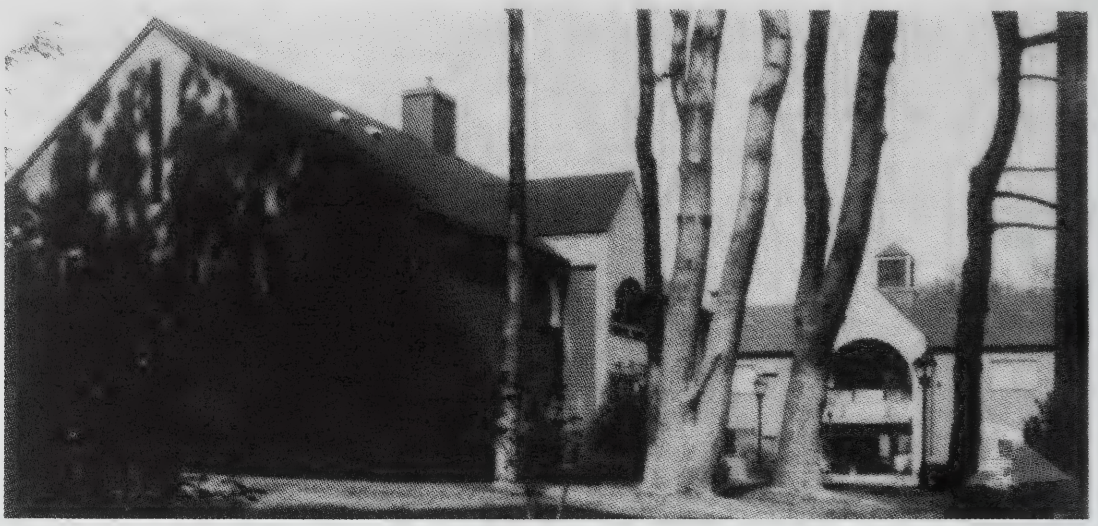
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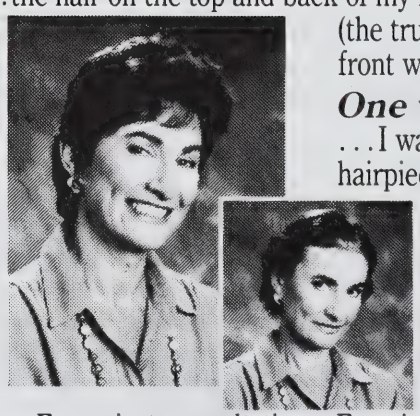
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Thursday, January 12, at 8
Friday, January 13, at 2
Saturday, January 14, at 8
Tuesday, January 17, at 8

JEFFREY TATE conducting

SAXTON — *In the Beginning*
(United States premiere)

WALTON — Concerto for Violin and Orchestra
Andante tranquillo
Presto capriccioso alla napolitana;
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Vivace

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DVOŘÁK — Symphony No. 7 in D minor, Opus 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

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Friday 'B'—January 13, 2-3:55
Saturday 'A'—January 14, 8-9:55
Tuesday 'C'—January 17, 8-9:55

JEFFREY TATE conducting
MALCOLM LOWE, violin

SAXTON	*In the Beginning* (United States premiere)
WALTON	Violin Concerto
DVOŘÁK	Symphony No. 7

Thursday 'D'—January 19, 8-9:40
Friday 'A'—January 20, 2-3:40
Saturday 'B'—January 21, 8-9:40
Tuesday 'B'—January 24, 8-9:40

ERICH LEINSDORF conducting

MOZART	Serenade No. 10 in B-flat for winds, K.370a(361)
STRAVINSKY	Symphony in C

Wednesday, January 25, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 2-3:55
Saturday 'A'—January 28, 8-9:55

ERICH LEINSDORF conducting
YEFIM BRONFMAN, piano

STRAVINSKY	Octet for winds
MOZART	Piano Concerto No. 26 in D, K.537, *Coronation*
STRAVINSKY	Suite from *The Fairy's Kiss*
CHABRIER	*España*

Wednesday, February 1, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—February 2, 8-9:55
Friday 'B'—February 3, 2-3:55
Saturday 'B'—February 4, 8-9:55
Tuesday 'C'—February 7, 8-9:55

GIUSEPPE SINOPOLI conducting

SCHUMANN	*Manfred* Overture
SCHUMANN	Symphony No. 3, *Rhenish*
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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.50 for each ticket ordered by phone.

IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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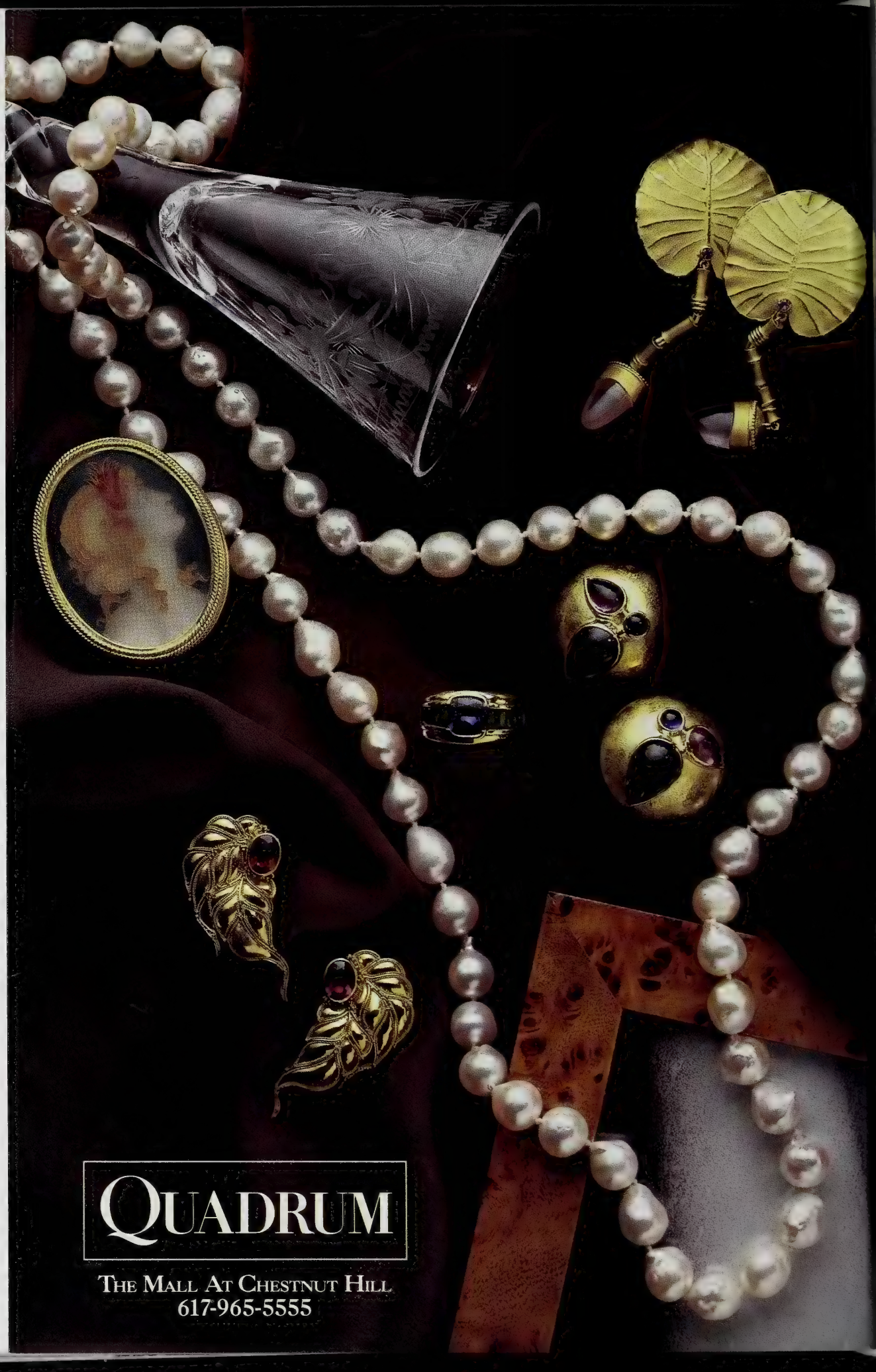
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A Most Generous Gift

The Boston Symphony Orchestra is pleased to acknowledge the receipt of a most generous gift to the BSO endowment from Dr. Raymond and Hannah H. Schneider of Stockbridge, Massachusetts. Through a retained life estate planned gift, the Schneiders have given their property in Stockbridge to the orchestra. This gift will be used to underwrite the Festival of Contemporary Music at Tanglewood.

Mrs. Schneider is a BSO Overseer and a Trustee of the Berkshire Theater Festival and the Berkshire Garden Center; she and her husband have been active in community affairs in New York City and the Berkshires for many years. Mrs. Schneider was trained as a clinical social worker in New York City, where she developed programs to serve the deinstitutionalized aged and served on the faculties of Columbia University, the College of the City of New York, and Lehman College. Dr. Schneider was a practicing dentist in New York City for many years. Dr. and Mrs. Schneider are founders of the Medical School at Mt. Sinai Hospital, where Dr. Schneider was a member of its staff. Dr. Schneider is a Trustee of the Boys Club of New York and is Chairman of the Boys Club of New York Dental Clinics. Long noted for their devotion to Tanglewood, the Boston Symphony Orchestra, and a lifelong commitment to the arts, Dr. and Mrs. Schneider have spent their summers in the Berkshires for more than eighteen years. We are extremely grateful to the Schneiders for this extraordinarily generous gift.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Philip R. Allen Chair

A love of music was always a great passion in the life of Philip R. Allen (1873-1952), but he did not participate directly in playing until late in life, at sixty, when he studied under the tutelage of BSO cellist Alfred Zighera. In addition to serving as a Trustee of the Boston Symphony Orchestra for twenty years, he also served as president of the New England Conservatory and was a director of the Boston and Maine Railroad. The Philip R. Allen Chair was endowed from a charitable trust that he established. Upon the dissolution of the trust in 1972, the remaining principal was apportioned by his son, Philip K. Allen of Andover, Massachusetts, and his daughter, Anne Allen Conklin of Farmington, Connecticut. Recalling their father's fondness for the cello, his children thought it fitting that his connection with the BSO be marked in a meaningful way. They chose to endow the principal chair in the orchestra's cello section, currently occupied by Jules Eskin, in their father's memory.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Wednesday, January 11, and Friday, January 13, at 8 p.m. at Faneuil Hall. The program includes Beethoven's Overture to *The Creatures of Prometheus*, a Boccherini Cello Concerto with BSO principal Jules Eskin as soloist, and Mozart's Symphony No. 21. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

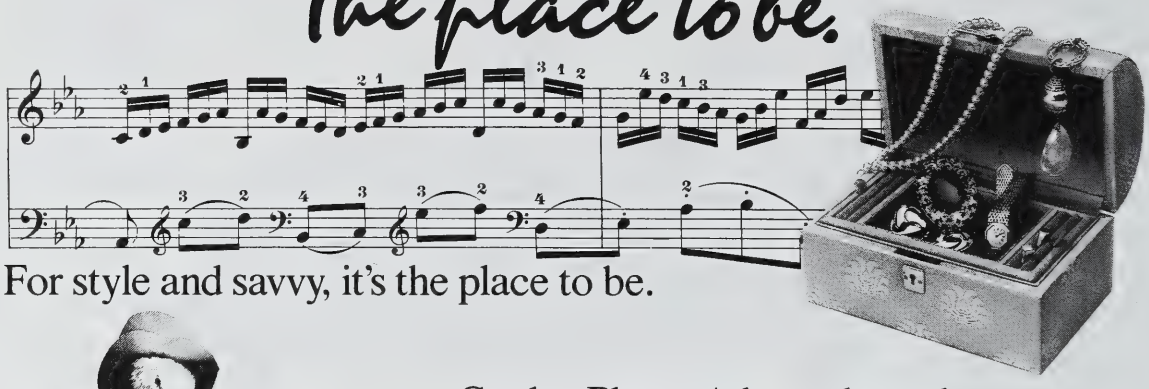
BSO musicians Martha Babcock, Thomas Martin, Aza Raykhtsaum, Harvey Seigel, and Michael Zaretsky will join Yvette Roman Schleifer in the inaugural concert of the Royal Chamber Music Series at the Royal Sonesta Hotel in Cambridge on Friday, January 13, at 7 p.m. The program includes Mozart's *Kegelstatt* Trio and Schumann's Piano Quartet, and will be followed by a gourmet buffet dinner. Tickets are $50 per person. For reservations, call Sharyn Boyd at 576-5977.

Max Hobart conducts the Pro Arte Chamber Orchestra in the overture to Mozart's *La clemenza di Tito*, Tchaikovsky's Serenade for Strings, Judith Zaimont's *Chroma, Northern Lights*, and Prokofiev's *Classical* Symphony on Sunday, January 15, at 3 p.m. at Sanders Theater in Cambridge. Tickets are $18, $14, $10, and $6. For further information call 661-7067.

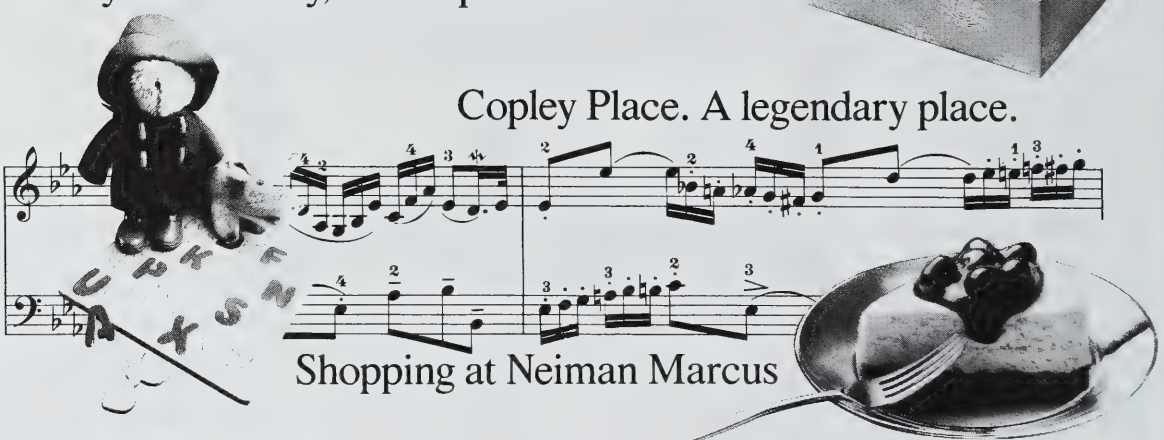
Ronald Knudsen conducts the Newton Symphony Orchestra in Bruch's *Scottish Fantasy* with violin soloist Joseph Scheer and Borodin's

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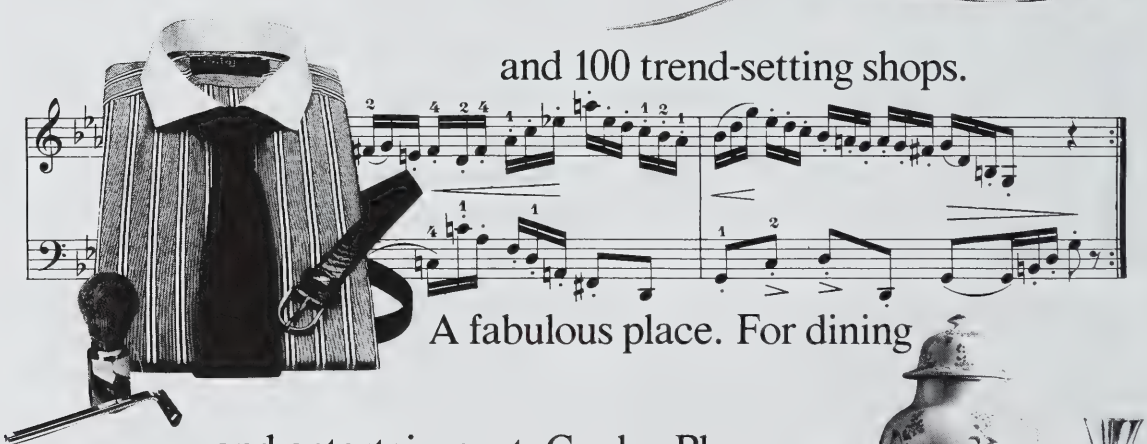


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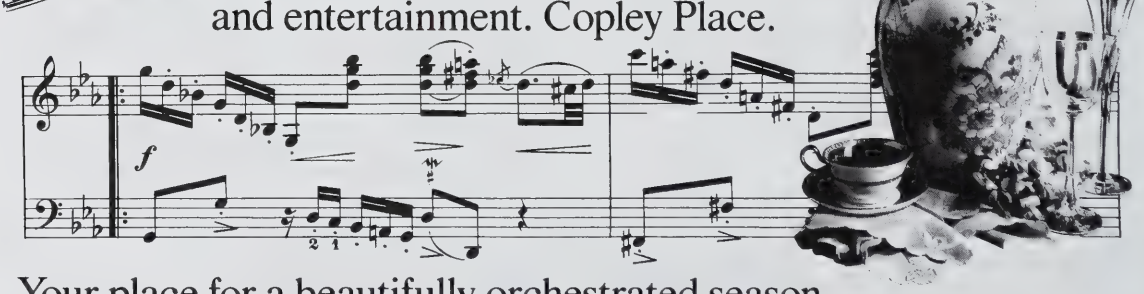
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Symphony No. 2 on Sunday, January 15, at 8 p.m. at Aquinas Junior College in Newton Corner. Tickets are $12. For further information or reservations call 965-2555.

Max Hobart conducts the Civic Symphony Orchestra in a special "Pops Goes to Broadway" concert including selections from *West Side Story*, *The Sound of Music*, *My Fair Lady*, *Fiddler on the Roof*, and *Cats*, among others, with guest host Frank Avruch, soprano Joyce Parry-Frey, and baritone Donald Wilkinson on Friday, January 20, at 8 p.m. in the Grand Ballroom of the Royal Sonesta Hotel in Cambridge. Tickets are $25, including champagne and dessert. For further information or reservations, call 437-0231.

Friday Previews

Friday-afternoon BSO concertgoers have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert program. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Wing of Symphony Hall. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Wing, where complimentary bouillon, coffee, tea, and sweets are provided. Tickets for individual Friday Previews are available at the door for $5 (as space permits), or you may subscribe to any five for $15. To receive an advance order form or make a phone reservation, please call the Volunteer Office at (617) 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 16 are works from the Water Street Cooperative Gallery of Mattapoisett. Other organizations to be represented during the coming months are the Robert Klein Gallery (January 16-February 13), the Crane Collection (February 13-March 13), and the Vose Gallery (March 13-April 10). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

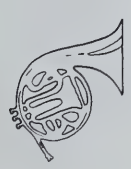
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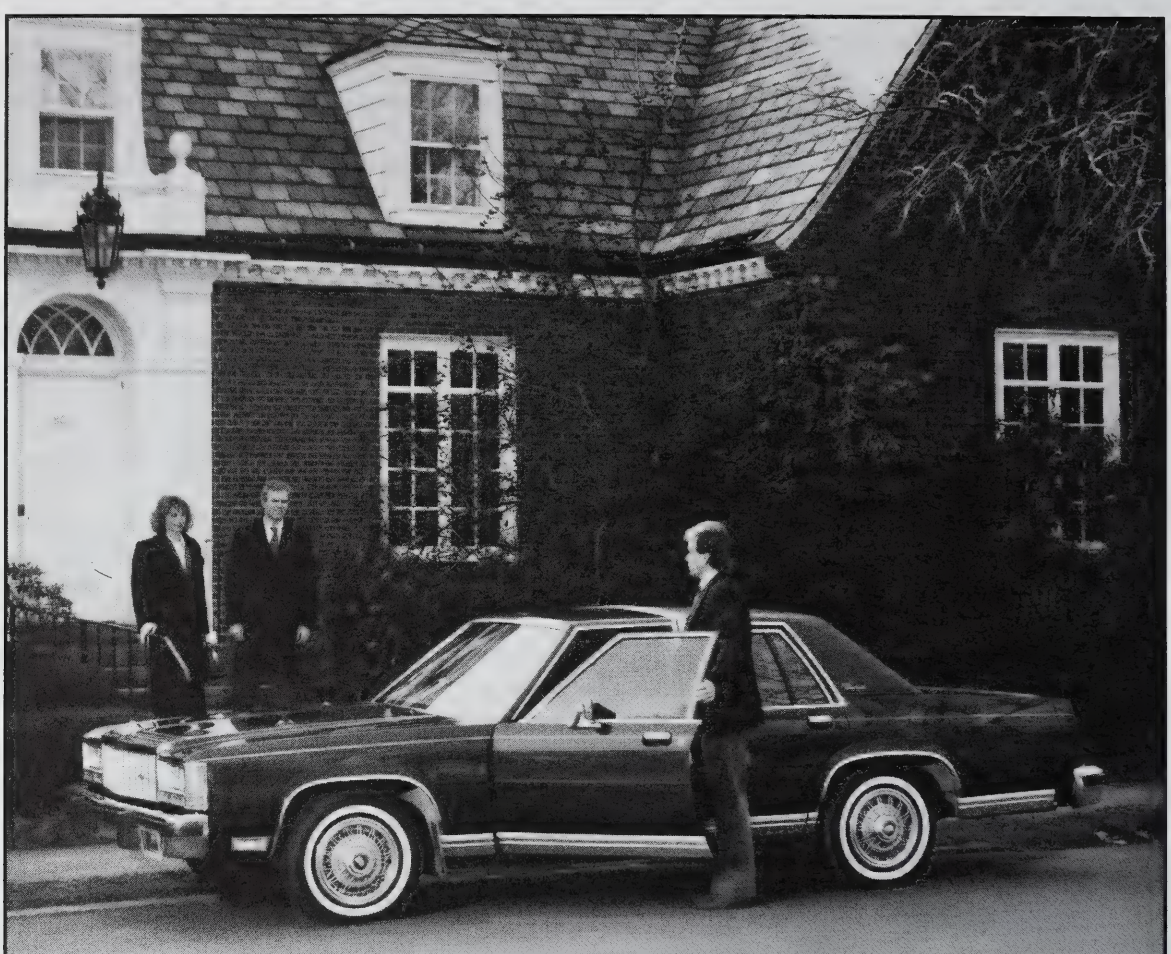


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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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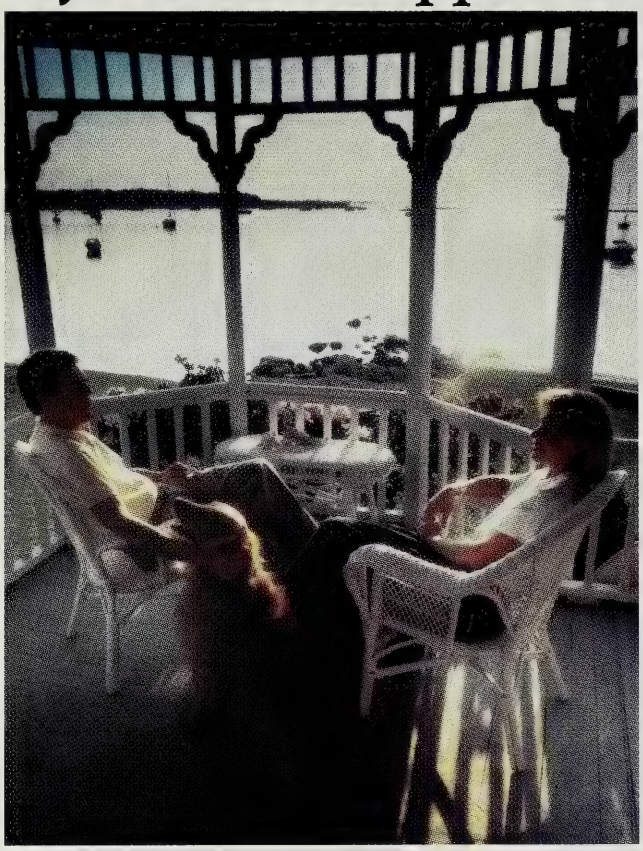
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Carol Procter



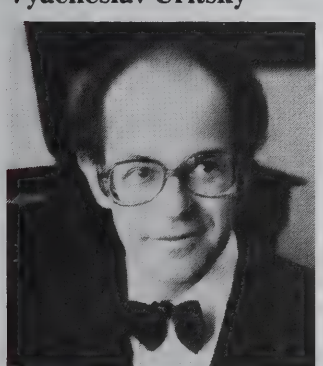
Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony Orchestra, she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City, and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center, and she was a participant in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic during the 1969-70 season. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Aza Raykhtsaum



BSO violinist Aza Raykhtsaum was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov. She became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic before coming to the United States in 1980, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Vyacheslav Uritsky



When Vyacheslav Uritsky applied for emigration from Russia to the United States, he was immediately dismissed from the Moscow Philharmonic, with which he had been a first violinist for fourteen years. After waiting three months in Moscow and three more months in Rome, he arrived in the United States with his wife and daughter just one day before his scheduled Boston Symphony Orchestra audition in April 1975. Born in Kherson, Russia, Mr. Uritsky grew up in Odessa, a town of strong musical traditions. He began his musical training there with Olga Goldbown and continued at the Odessa State Conservatory with Leonid Lambersky. Following his graduation from the conservatory, he became a member of the Moscow Philharmonic and the Moscow Philharmonic Soloist Ensemble and toured Europe, Asia, and the United States. Formerly a chamber music coach at the Gnesin Institute of Music, and a frequent performer of chamber music throughout New England, Mr. Uritsky is currently on the faculties of the Boston Conservatory, the New England Conservatory of Music, and the Boston University Tanglewood Institute. He joined the Boston Symphony Orchestra's second violin section in 1975 and became assistant principal of that section two years later.



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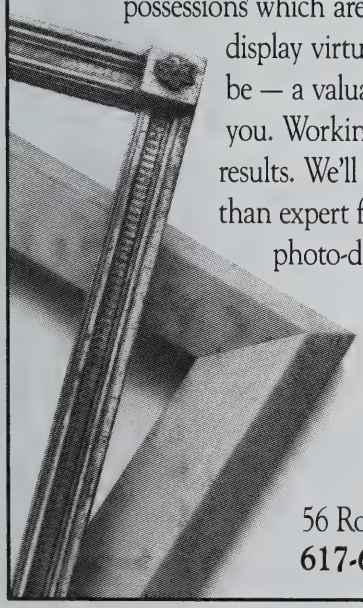
Michael Zaretsky



Born in the Soviet Union in 1946, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating, he became a member of the Moscow Philharmonic String Quartet and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky has been soloist with the Boston Pops Orchestra, the Rhode Island Philharmonic, the Atlantic Symphony of Halifax, Nova Scotia, and with symphony orchestras at a number of universities and schools of music. A former faculty member at Wellesley College, Boston Conservatory, and the International School of Music, Mr. Zaretsky now teaches at the Boston University School of Music and the Longy School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society.

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SAXTON — *In the Beginning*
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WALTON — Concerto for Violin and Orchestra
Andante tranquillo
Presto capriccioso alla napolitana;
Trio (Canzonetta)
Vivace

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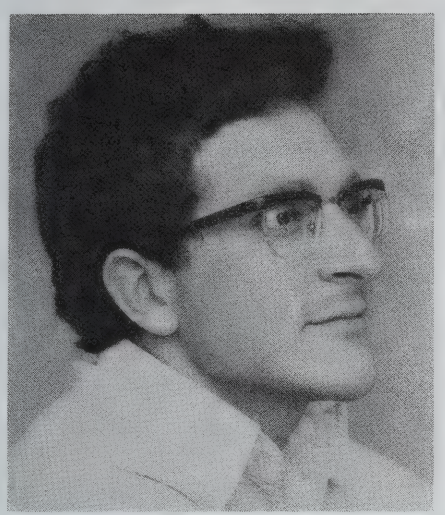
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Robert Saxton
In the Beginning



Robert Saxton was born in London, England, on October 8, 1953. He composed In the Beginning *between June and November 1987 on a commission from the London Symphony Orchestra with funds provided by the David Cohen Family Charitable Trust. The first performance was given by the London Symphony Orchestra under the direction of Jeffrey Tate at the Barbican Centre, London, on January 31, 1988. The present performances are the first in the United States. The score calls for two flutes (both doubling piccolos), two oboes (second doubling English horn), two clarinets (first doubling E-flat clarinet, second doubling both E-flat and bass clarinets), two bassoons (second doubling contrabassoon), four horns, three trumpets, three trombones and tuba, a large percussion ensemble for two players (first: vibraphone, three tam-tams, large bass drum, tubular bells; second: crotales, glockenspiel, five tom-toms, three suspended cymbals), timpani, and strings. The work is just under twenty minutes in duration.*

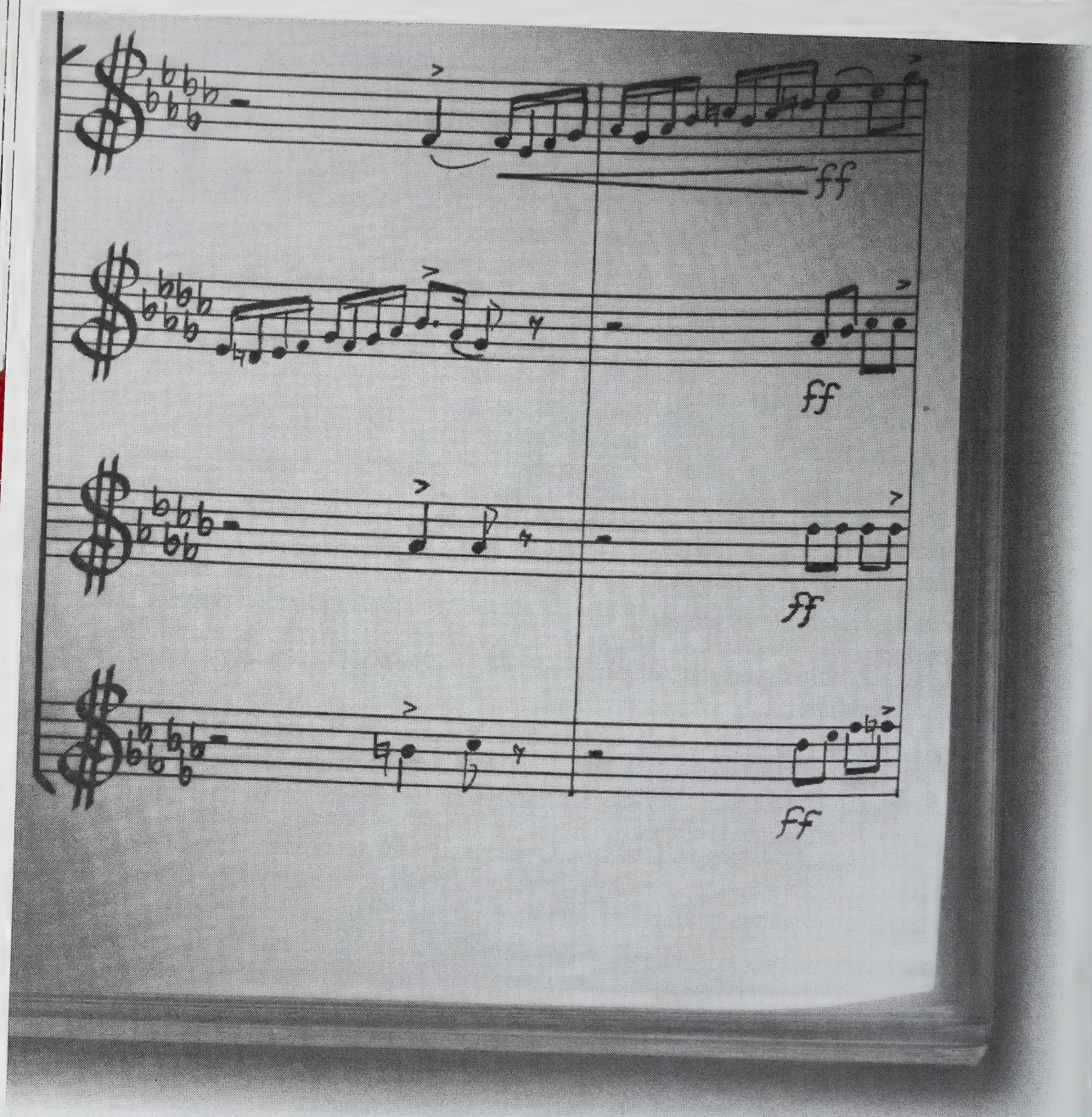
Robert Saxton's career in music began when he was seven, in a recorder class at school, where he decided that he would rather write his own tunes than play the ones put in front of him. Two years later he summoned the courage to write to Benjamin Britten for advice, and that composer, always willing to encourage the first steps of young artists, responded; their correspondence lasted for some time. Saxton's assuredness grew with new accomplishment; by the age of twelve he had composed a forty-minute opera on the subject of Cinderella for a production at his school.

Formal study of composition with a master began when, at seventeen, he entered into lessons with Elisabeth Lutyens, which continued during most of his years at Cambridge. In his final year there he also studied with Robin Holloway. Then in 1975 Saxton transferred to Oxford, where he completed his baccalaureate under the direction of Robert Sherlaw Johnson; he also took some lessons with Luciano Berio.

During the last decade, Robert Saxton has produced a substantial and varied series of chamber-sized works and settings of texts by Rimbaud, Auden, and Hölderlin, among others (the choice of poets suggests a continuing echo of Britten, who provided memorable compositions on texts of all three). Hermann Hesse served as the inspiration for his *Reflections on Narziss and Goldmund*, his graduation piece of 1975 for two contrasting chamber groups, and *Echoes of the Glass Bead Game* for woodwind quintet, from the same year. In recent years he has composed a number of larger works, including the *Chamber Symphony: Circles of Light* (1985/86), inspired in part by Dante's vision of the heavenly spheres, with brilliant whirling arpeggios, the Concerto for Orchestra (1984), and a dramatic Viola Concerto (1986).

Like many of his most recent works, *In the Beginning* is laid out in several movements, but they run without pause from one to the next, so that the overall effect is of a large symphonic arch. The composer provided the following commentary for the first performance:

> The title has two interpretations. Firstly it can refer to the opening of Genesis, with its depiction of the Creation and the birth of Order and Light. Secondly it might suggest the idea of growth and re-birth, and both these concepts were very much in my mind as I worked on the score. There are three linked
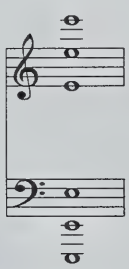


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movements. The first begins with the emergence of a motivic/harmonic idea which contains within it its own eventual resolution, and from which all the music of the piece is derived. From darkness, the music rises, reaches a point of illumination, and then returns to the depths, forming an arc. The opening of the second movement is also the temporary harmonic resolution of the first; this is quick and is formed of three arcs, the last of which rises again to arrive at the third part, a dance of joy. This is itself in three parts, the second being a varied repetition of the first, while the last sets a brass chorale alongside the continuing dance in the rest of the orchestra. This section culminates in a tutti unison E (as did the center of the first movement) before subsiding onto the true resolution of the work, the notes E/G-sharp. At the end, the vibraphone and crotales chime out a questioning G-sharp/A-sharp against the double basses' low, sustained E, not only causing the apparently secure resolution to lose its sense of finality, but also leaving in the listener's ear the fundamental images of the work—darkness opposed to light.

It is easy to hear in the work's opening a musical metaphor for primordial darkness; the double basses (colored by soft rolls on varying percussion instruments) intone their lowest E, followed two bars later by the cellos, on their lowest E (but an octave higher than the basses). Trombones and horns move from the low E up a half-step to F, the first pitch other than E in the piece, and the beginning of a kind of creation. Gradually the musical universe is defined, step by step, octave by octave, to a full orchestral *fff* on a unison E spread across seven octaves:



From this point the universe begins to collapse again, resolving at the last instance to a low F—almost the first pitch of the work, but not quite. As the low F dies away, the second movement begins without pause—on a low E, but with a quick, agitated figure that generates a new stage of growth, moving generally upward to the spheres of light in a steady 4/4 rhythm (made more complex by different subdivisions of the beat). At the end of the second movement, the violins and woodwinds whirl upward into the last movement's dance, for all the world like spiral nebulae spinning in a grand cosmic waltz. The three parts of the great dance are easy enough to identify, particularly the final one with the sustained brass chorale under the increasing activity of the full orchestra, finally attaining again the universal E of the first movement. The brightness passes away, and the final more tranquil resolution—though called into doubt by the added A-sharp in the percussion—is quickly reached.

—Steven Ledbetter



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William Walton
Concerto for Violin and Orchestra



William Turner Walton, knighted by King George VI in 1951, was born in Oldham, Lancashire, England, on March 29, 1902, and died on Ischia, in the Bay of Naples, on March 8, 1983. He composed his Violin Concerto on a commission from Jascha Heifetz in 1939; the score was completed in New York on June 2, and Heifetz gave the first performance, with the Cleveland Orchestra, Artur Rodzinski conducting, on December 7 that year. BSO violinist Amnon Levy gave the first Boston performance of the Walton Violin Concerto, with the Boston Civic Orchestra, Kalman Novack conducting, on February 17, 1967. Mr. Levy also performed the concerto the following year in Symphony Hall, with Arthur Fiedler and the Boston Pops Orchestra, on May 23, 1968. The present performances are the first by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, cymbals, tambourine, xylophone, harp, and strings.

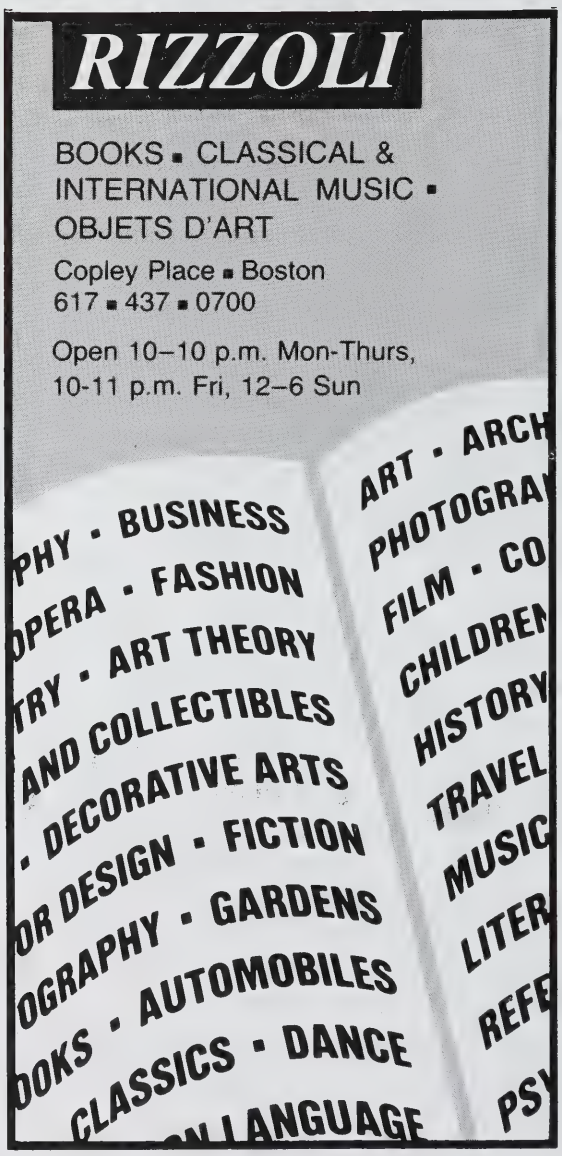
The middle child of three is often the hardest to characterize; youngest and oldest seem to have more "profile." Walton composed three concertos for stringed instruments at wide intervals: the Viola Concerto for Lionel Tertis in 1929, the Violin Concerto for Jascha Heifetz in 1939, and the Cello Concerto for Gregor Piatigorsky in 1956. The Viola Concerto is widely regarded as the finest example of its genre. Written when its composer was still generally regarded as an *enfant terrible*, its poetry and structural power attracted wide notice and helped give the composer the self-confidence to continue on a more mainline track than he had hitherto pursued. The Cello Concerto is one of a small group of late works that followed the extensive work on his opera *Troilus and Cressida*, and which, as a result of that experience, showed a highly refined color and generally lighter textures.

In between the concertos for viola and for cello comes the Violin Concerto, probably Walton's most popular orchestral work. Part of its popularity may simply stem from the greater brilliance of the work, a natural concomitant of the violin's higher register and the composer's tendency to write more poignant melodies for the lower-pitched instruments. And no doubt a good part of its popularity stemmed originally at least from the championship of the performer for whom it was composed, Jascha Heifetz, who demanded that the score he received allow for the full display of his magisterial bravura technique. (When Kyung-Wha Chung was recording the concerto in the composer's presence some years ago, she asked him about certain exceptionally difficult passages, wondering if the same effect might not be achieved in some cases more easily; Walton simply replied, "That damned Heifetz!") Heifetz certainly had some say in the final form of the solo part; Walton actually visited him in the United States in the spring of 1939, when the concerto was far advanced, to get the violinist's suggestions for many of the solo details. He then returned to England and completed the work at the beginning of June.

Walton himself was unable to attend the first performance, in Cleveland, and since satellite broadcasts and techniques for convenient taping of concerts did not yet exist, he was unable to hear the work himself for some time. But under the sponsorship of Heifetz (who held the right to all performances for two years), it was

successfully performed all over the United States and eventually recorded by the Cincinnati Orchestra under Eugene Goossens with Heifetz naturally playing the solo part. A set of these records was shipped to Walton in England, but it went astray, so the composer never heard the piece before the English premiere with the London Philharmonic and soloist Henry Holst at the Albert Hall on November 1, 1941. The challenge of the solo part's technical difficulties and singing line, as well as the enthusiastic advocacy of Heifetz, quickly made the concerto one of the most popular works of its type composed in the last half-century.
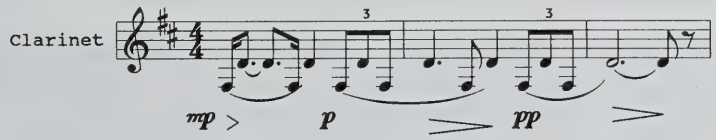
The Violin Concerto shares with the earlier Viola Concerto a general pattern of three movements, in which the first is rather slow and built on a somewhat modified sonata pattern, the second is a kind of scherzo, and the finale is the largest and most elaborate movement with a full sonata-form structure. The work is by turns lyrical and playful, showing Walton's skill at creating broad-phrased noble melodies, tinged with poignant dissonance for expressive effect, and the kind of saucy playful games that had first brought him notoriety in *Façade*.



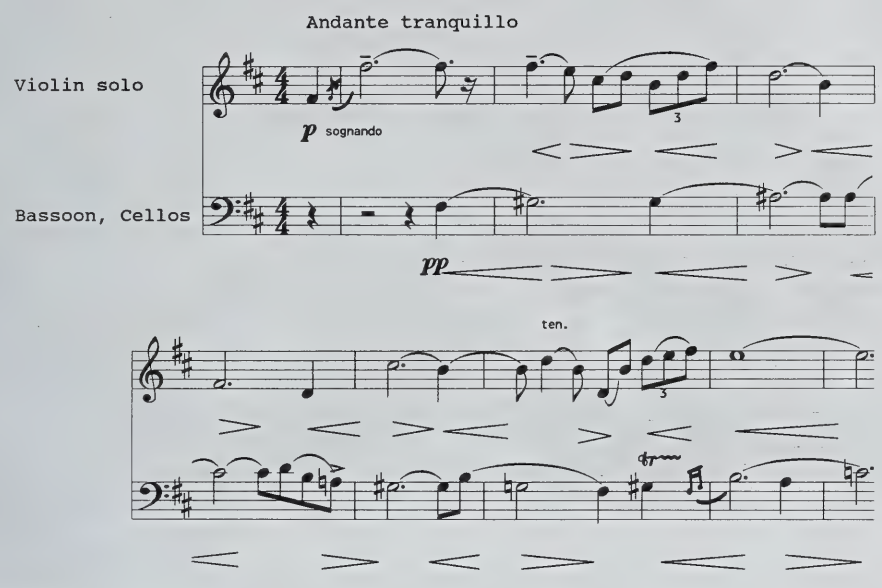
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The opening movement begins with a rocking accompaniment figure in the clarinet, whose figures play a prominent role throughout the movement.



Immediately after this the solo instrument enters with a carefully poised, long melody, to which the cellos and bassoons add a simultaneous countermelody.



When this returns at the end of the movement, the roles are at first switched, with the soloist playing the countermelody and the orchestra taking the main theme. The opening octave leap in the solo part becomes an expressive seventh in many later appearances (marked with brackets in the example above). The second theme is another flowing melody, this time climbing steadily from a medium range.

The second movement is a showpiece of witty virtuosity, from its flashy opening to a waltz-like passage that most clearly reflects the tempo designation "*alla napolitana*" ("in the Neapolitan style"), and a Trio introduced by a slow song from the horn.

The finale begins with a gruff but lively waltz figure, the basic theme of the movement, strongly contrasted to the rapturously lyrical second subject introduced by the soloist with violin-and-harp accompaniment. The elaborate development makes way for a short cadenza for the soloist, but the more elaborate treatment at the end of the movement assembles the main themes from the finale and the main theme of the first movement as well, to demonstrate a relationship between them and round out the work before its broad closing bars.

—S.L.

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Antonín Dvořák
Symphony No. 7 in D minor, Opus 70



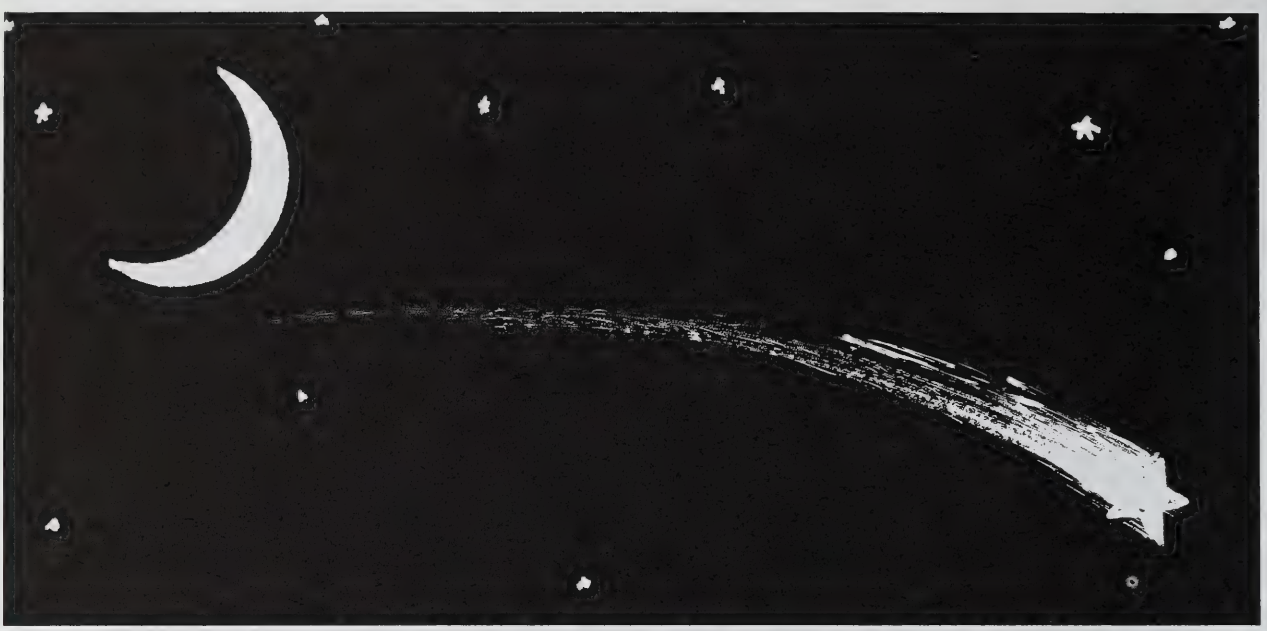
Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. Dvořák began sketching this D minor symphony on December 13, 1884; the final score was completed on March 17, 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on April 22 that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on January 8, 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on October 22, 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, Donald Johanos, and Sir Colin Davis, who led the most recent Tanglewood performance in 1971, a series of performances in Boston, New Haven, and Carnegie Hall in 1972, and three tour performances in January 1982. The most recent subscription performance was given by Joseph Silverstein, also in January 1982. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly feted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the



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nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on December 13, 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by January 9. The sketch for the finale is undated, but the entire work was finished by March 17, 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he had mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February:

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

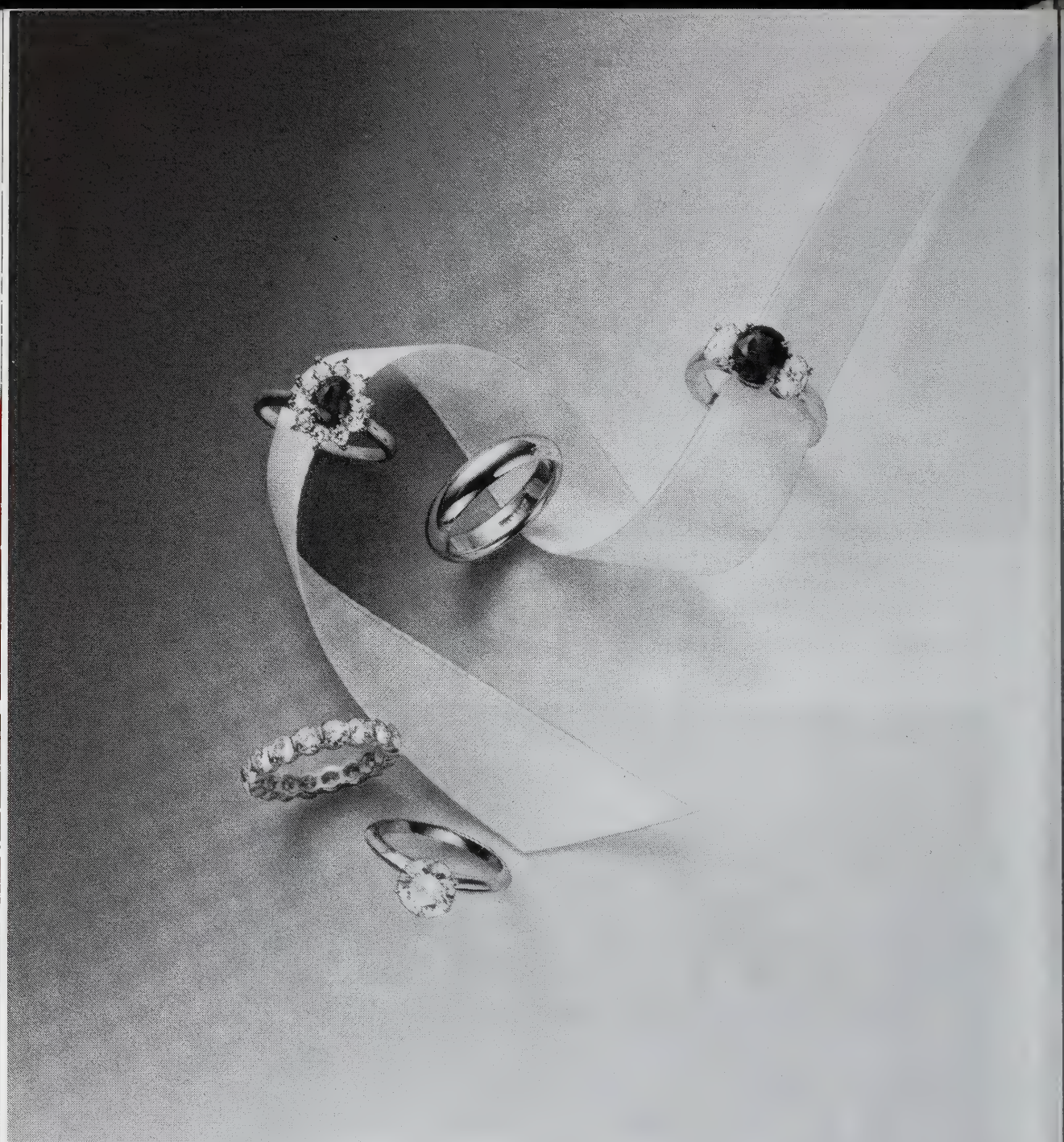
Simrock was not especially impressed, even when the premiere of the symphony in

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London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech *and* German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that his symphony had been received with scant success on the Continent at its first



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performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.*

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quantity of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

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*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner.


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More . . .

No works by Robert Saxton are yet available on record, but Paul Griffiths has written a short, useful discussion of his work in "A Little Light on Robert Saxton" in the *Musical Times* for 1986 (volume 127, no. 1717).

For Walton, Hugh Ottaway's article in The New Grove is a good place to start; fuller discussion may be found in the standard study of Walton's music by Frank Howes (Oxford). The March 1982 issue of *Musical Times* carried a thoughtful eightieth-birthday tribute, "In Search of Walton," by the English critic Bayan Northcott. Jascha Heifetz recorded the Violin Concerto twice; both versions may still be located on LP. The first recording ever made of the work was by Heifetz with the Cincinnati Symphony under the direction of Eugene Goossens (RCA, in a four-LP collection of Heifetz performances); the violinist later recorded the work again with the composer conducting the Philharmonia Orchestra (RCA, coupled with the Second Violin Concerto of Mario Castelnuovo-Tedesco). The latter performance is also available on a recent CD reissue, coupled with Heifetz's recording of the Elgar Violin Concerto with Malcolm Sargent conducting the London Symphony (RCA). Another fine recording that took place under the supervision of the composer is that by Kyung-Wha Chung, with André Previn conducting the London Symphony Orchestra, but it was released only on LP and is currently unavailable (London). A superb recent performance of both the Viola Concerto and the Violin Concerto with soloist Nigel Kennedy and the Royal Philharmonic under Previn is available on compact disc (Angel).

There are two good studies of Dvořák by John Clapham, who celebrated his eightieth birthday this year: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's; currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham also contributed the Dvořák article to The New Grove, now available separately in *The New Grove Late Romantic Masters* (Norton, available in paperback; this volume contains the New Grove articles on Bruckner, Brahms, Dvořák, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series is an enthusiastic brief survey of his life and works (Littlefield paperback). Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (U. of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's program note on the Dvořák Seventh may be found in his *Essays in Musical Analysis* (Oxford), where it is listed as the composer's Symphony No. 2 according to the old numbering. My favorite recordings of the Seventh include a recent one by the Cleveland Orchestra under the direction of Christoph von Dohnányi (Telarc, coupled with the unfamiliar overture *My Home*, Opus 62), one by Václav Neumann and the Czech Philharmonic (Pro Arte), and Neeme Järvi's with the Scottish National Orchestra (Chandos, coupled with *The Golden Spinning Wheel*, Opus 109), all available on compact disc. Still wonderful, if you can find it, is the recording by George Szell and the Cleveland Orchestra (CBS, in a three-LP set with the Eighth and Ninth symphonies).

—S.L.

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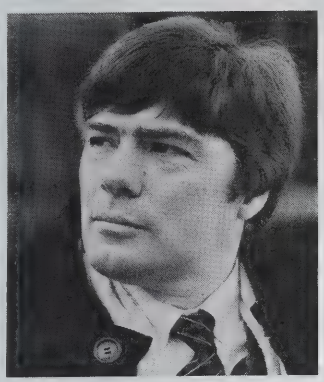
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Jeffrey Tate



Jeffrey Tate is principal conductor of the Royal Opera, Covent Garden, principal conductor of the English Chamber Orchestra (the first in that orchestra's history), and principal guest conductor of the Orchestre National de France. Highlights of Mr. Tate's 1988-89 season include his return to the Boston Symphony Orchestra for two weeks of subscription concerts (he made his Boston Symphony debut here in April 1986), followed by his debut with the Philadelphia Orchestra, conducting its annual gala concert, and his debut with the Los Angeles Philharmonic. In Europe, in addition to his responsibilities with the Royal Opera and the English Chamber Orchestra, he appears with the Bavarian Radio Symphony Orchestra and the Orchestre de la Suisse Romande. With the Royal Opera, Mr. Tate leads a new production of Mozart's *Così fan tutte* and a revival of Strauss's *Der Rosenkavalier*. He also leads the Geneva Opera production of Beethoven's *Fidelio*. His activities with the English Chamber Orchestra are highlighted by a tour of the Swiss festivals, numerous concerts and recordings in London, and a Royal Festival Hall concert and recording of Beethoven's *Missa Solemnis*.

Born in Salisbury, England, Jeffrey Tate began his conducting studies at the London Opera Centre after studying medicine in Cambridge. Early on, at the Royal Opera, Covent Garden, he assisted Sir Georg Solti, Sir Colin Davis, Rudolf Kempe, and Carlos Kleiber, among others. From 1976 to 1980 he assisted Pierre Boulez at Bayreuth in preparing a new *Ring* production; he also assisted Mr. Boulez at the Paris Opera in preparing the world premiere of Berg's *Lulu* in its full three-act version. Mr. Tate made his conducting debut with *Carmen* at the Göteborg Opera of Sweden in 1978 and made debuts soon after that in Cologne, Hamburg, and Nice. He made his Metropolitan Opera debut in 1980 with *Lulu* and has since returned there for repertoire ranging from Mozart through Stravinsky. At San Francisco Opera he has led productions of *Elektra* and *Le nozze di Figaro*. Mr. Tate made his Royal Opera debut in April 1982 with *La clemenza di Tito*; in June 1983 he made his debut at the Paris Opera with *Ariadne auf Naxos*. He was made principal conductor of the Royal Opera in 1987.

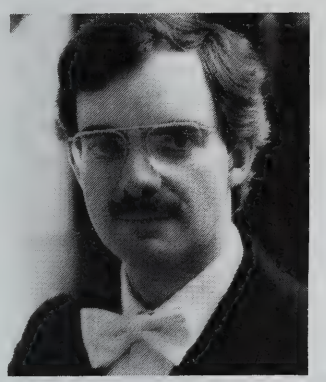
Since his London Symphony debut in 1984, Mr. Tate has appeared with leading orchestras worldwide, among them the Boston Symphony, San Francisco Symphony, Montreal Symphony, and Toronto Symphony. He has appeared in Europe with the Berlin Philharmonic, Rotterdam Philharmonic, France's Orchestre National, and Zurich's Tonhalle Orchestra, to name a few. Mr. Tate made his concert debut with the English Chamber Orchestra in 1982, after leading their recording of Canteloube's *Songs of the Auvergne* with Kiri Te Kanawa. He was soon named their first-ever principal conductor, and he has toured with them to Japan, the United States, and the major festivals of Europe. This past summer they travelled to Aix-en-Provence for an acclaimed production of *Così fan tutte*. Mr. Tate made his Salzburg Festival debut in 1985 and has returned each summer for opera and concerts. Next summer he returns to Salzburg for a series of concerts with the Mozarteum Orchestra and soloist Mitsuko Uchida. Mr. Tate's recent recordings include Mozart and Haydn symphonies, Schoenberg's *Verklärte Nacht*, and the Beethoven Violin Concerto with Frank Peter Zimmermann, all with the English Chamber Orchestra on EMI; the Mozart piano concertos with Mitsuko Uchida and the English Chamber Orchestra on Philips, to be followed by the Beethoven concertos; Strauss's *Arabella* with Kiri Te Kanawa, on Decca; and Offenbach's *Tales of Hoffmann*, on EMI.



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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as a soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto and Montreal. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition.

Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis School of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.



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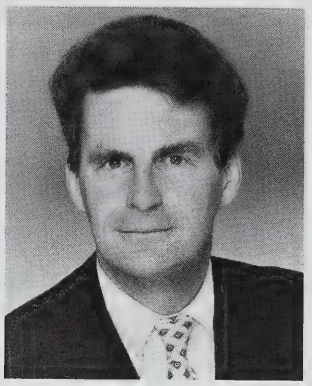
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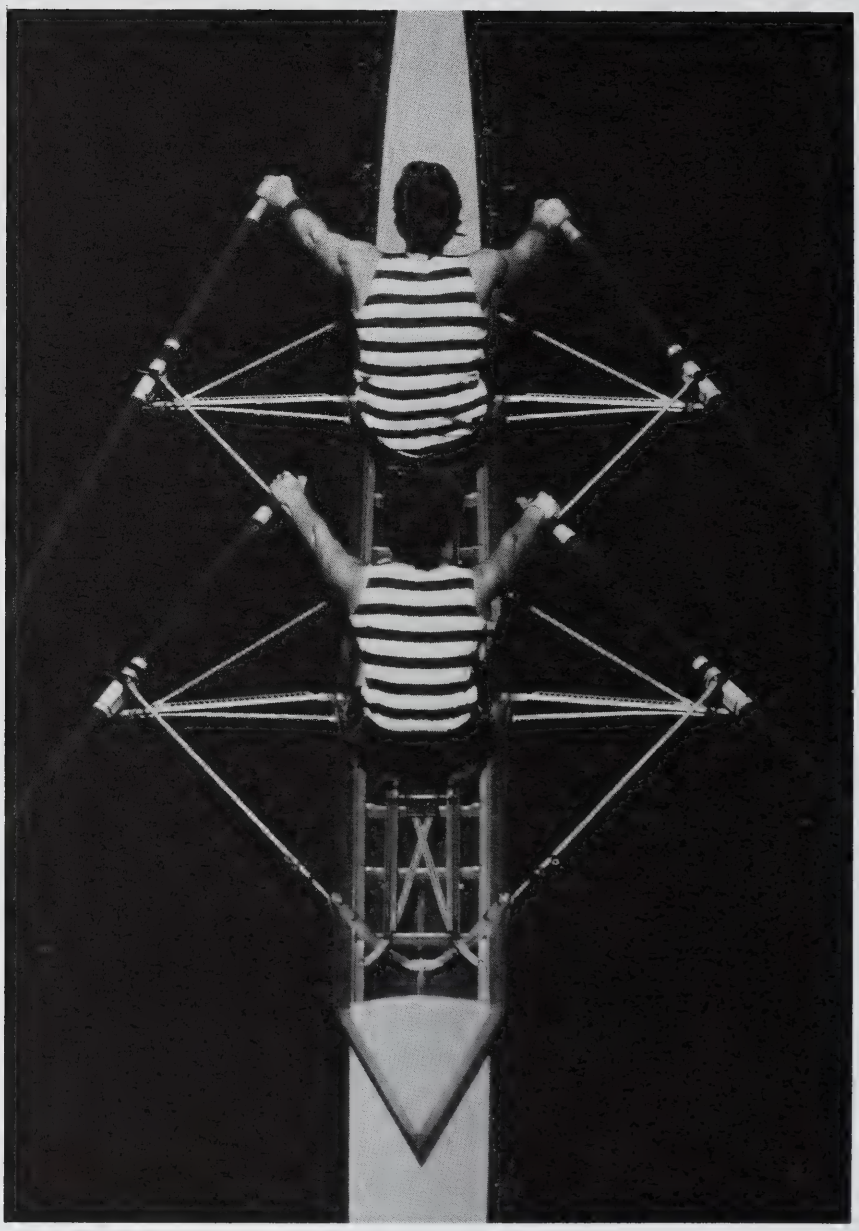
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Next Program . . .

Thursday, January 19, at 8
Friday, January 20, at 2
Saturday, January 21, at 8
Tuesday, January 24, at 8

ERICH LEINSDORF conducting

MOZART — Serenade No. 10 in B-flat for winds, K.370a(361)

Largo—Molto Allegro
Menuetto; Trio I; Trio II
Adagio
Menuetto: Allegretto; Trio I; Trio II
Romance. Adagio—Allegretto—Adagio
Theme and Variations [Andante]
Finale: Molto Allegro

INTERMISSION

STRAVINSKY — Symphony in C

Moderato alla breve
Larghetto concertante
Allegretto
Largo—Tempo giusto, alla breve

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Thursday 'D'—January 19, 8-9:50
Friday 'A'—January 20, 2-3:50
Saturday 'B'—January 21, 8-9:50
Tuesday 'B'—January 24, 8-9:50

ERICH LEINSDORF conducting

MOZART	Serenade No. 10 in B-flat for winds, K.370a(361)
STRAVINSKY	Symphony in C

Wednesday, January 25, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 2-3:55
Saturday 'A'—January 28, 8-9:55

ERICH LEINSDORF conducting
YEFIM BRONFMAN, piano

STRAVINSKY	Octet for winds
MOZART	Piano Concerto No. 26 in D, K.537, *Coronation*
STRAVINSKY	Suite from *The Fairy's Kiss*
CHABRIER	*España*

Wednesday, February 1, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—February 2, 8-9:55
Friday 'B'—February 3, 2-3:55
Saturday 'B'—February 4, 8-9:55
Tuesday 'C'—February 7, 8-9:55

GIUSEPPE SINOPOLI conducting

SCHUMANN	*Manfred* Overture
SCHUMANN	Symphony No. 3, *Rhenish*
STRAUSS	*Also sprach Zarathustra*

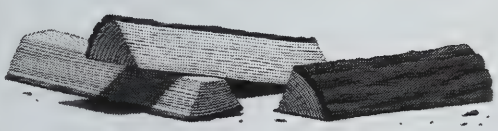
Thursday 'A'—February 9, 8-9:55
Friday 'A'—February 10, 2-3:55
Saturday 'B'—February 11, 8-9:55
Tuesday 'B'—February 14, 8-9:55

CHRISTOPH VON DOHNÂNYI conducting
ANDRÂS SCHIFF, piano

LIGETI	*Atmosphères*
BARTÔK	Piano Concerto No. 2
BRAHMS	Symphony No. 1

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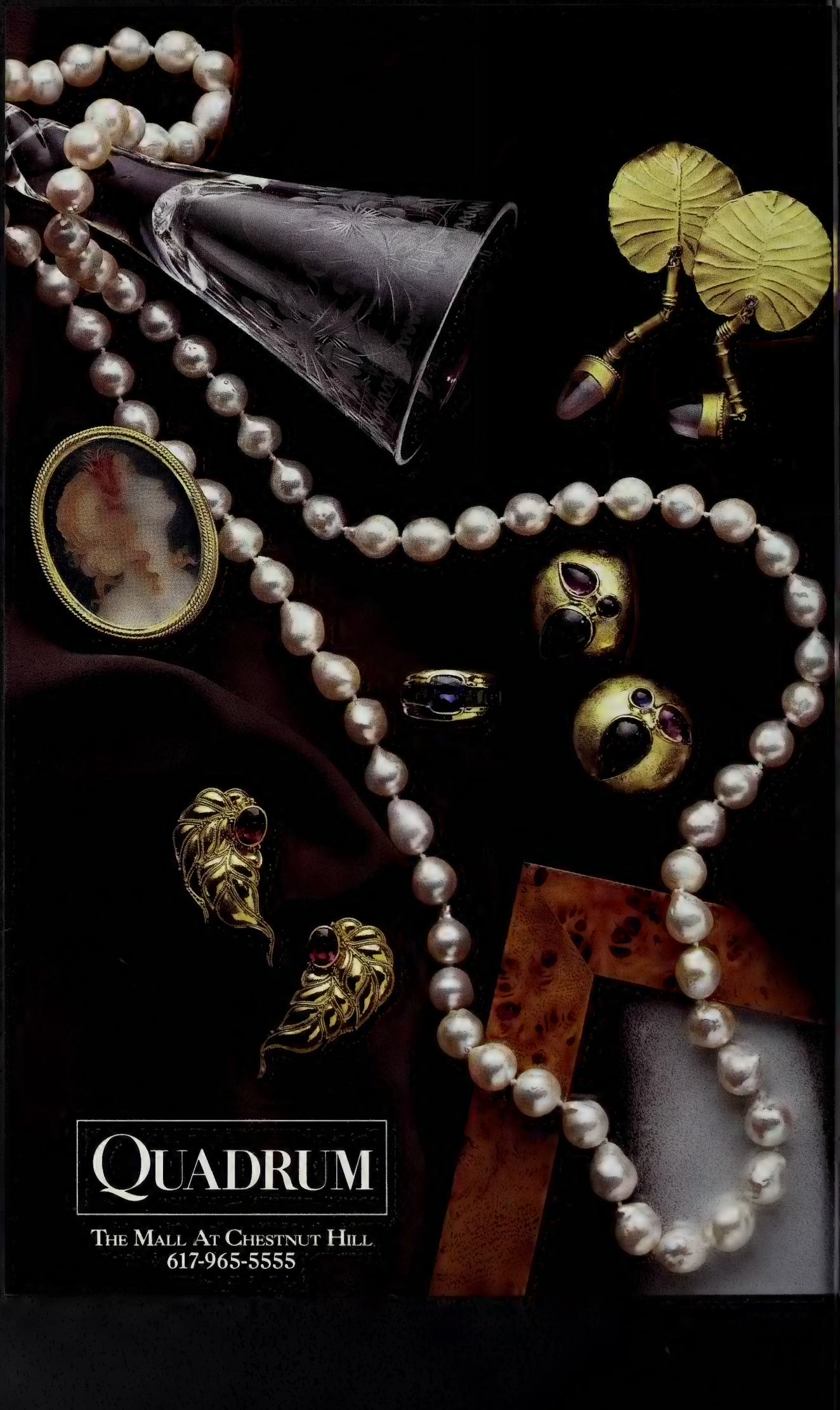


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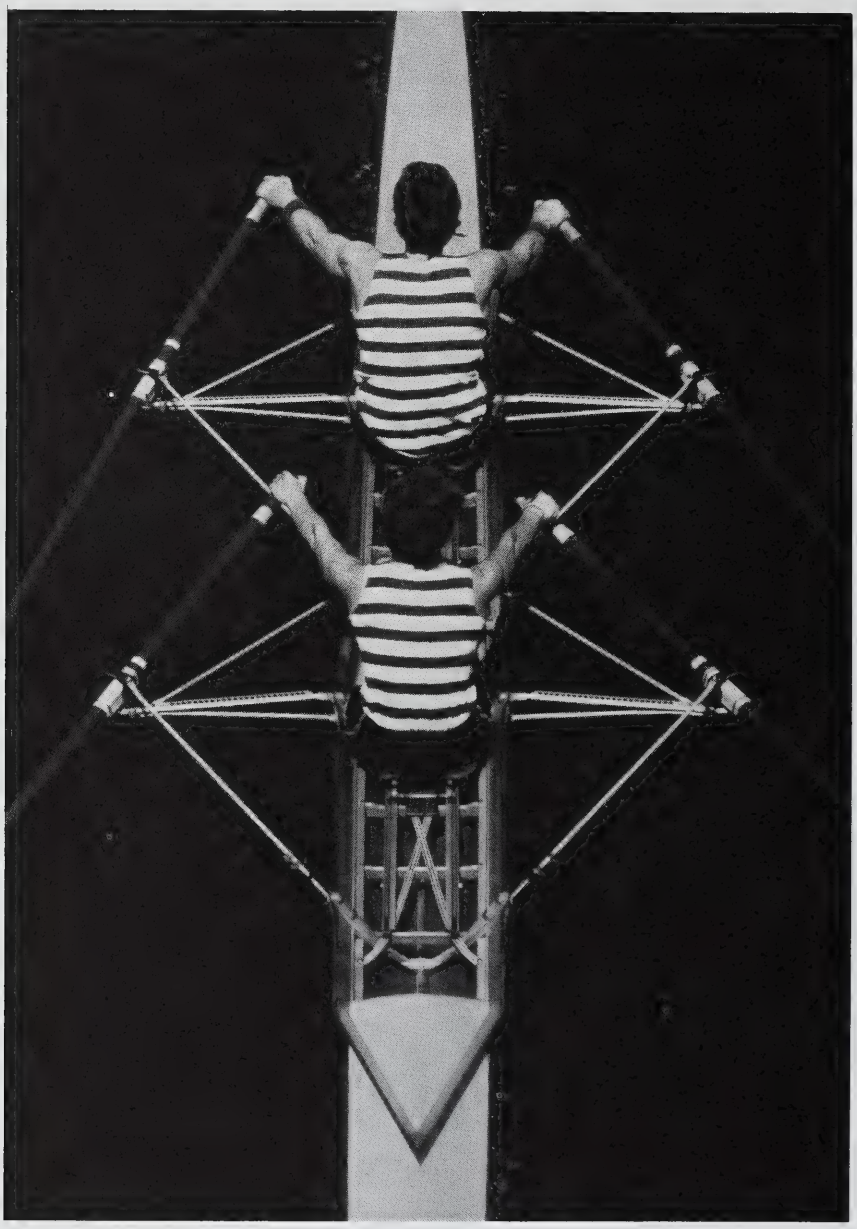
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BSO Violist Patricia McCarty Receives NEA Award

Boston Symphony Orchestra assistant principal violist Patricia McCarty is one of seven Massachusetts performers and composers who recently received fellowships and awards from the National Endowment for the Arts. Ms. McCarty's $8,500 award will be applied toward the costs of travel, artist's fees, and promotional costs related to solo recitals and master class residences at music schools throughout the United States.

Among the other recipients with BSO connections were composers Donald Martino, whose *The White Island* was commissioned by the Boston Symphony Orchestra for its centennial; Bernard Rands, whose new "*...body and shadow...*," jointly commissioned by the Boston Symphony Orchestra and Boston University to commemorate Boston University's sesquicentennial, will be given its world premiere performances by Seiji Ozawa and the BSO in February; and Jay Alan Yim, who was a Fellow in Composition at the Tanglewood Music Center in 1986.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Vernon and Marion Alden Chair

Throughout his distinguished career, Vernon Alden has been active in academia, business, the arts, and international affairs. A former chairman of the Boston Company, president of Ohio University, and associate dean of the Harvard Business School, he is now a director of seven corporations, national chairman of the Associated Japan-America Societies, president of the Japan Society of Boston, and a dedicated Trustee of the Boston Symphony Orchestra. Mr. Alden was awarded the Order of the Rising Sun by the Emperor of Japan for his contribution toward improving trade relations between America and Japan. Marion Alden is an interior designer with her own company, Creative Concepts, Ltd., and is an amateur painter and pianist who has passed on her love of music to her children. "When he was growing up, our son Rob was inspired by a talented cellist in our university orchestra to study and play the cello," explains Mrs. Alden. "When we decided to make a major gift to the BSO, we thought endowing a cellist's chair would have special meaning for our family." The Aldens' gift has endowed the position of assistant principal cellist currently occupied by Martha Babcock.

BSO Members in Concert

The Boston Artists' Ensemble, founded by BSO cellist Jonathan Miller, begins its ninth season with a concert of string sextets—Schoenberg's *Verklärte Nacht*, and the Brahms G major sextet, Opus 36—on Friday, January 27, at 8 p.m. at the Chapel Gallery of the Second Church of Newton, 60 Highland Street, West Newton. Tickets are $9 ($6 children under 12 and seniors). For further information or reservations, call 527-8662.

The John Oliver Chorale performs music of Charles Ives and the premiere performance of Scott Wheeler's *The Construction of Boston* on Friday, January 27, at 8 p.m. at Old South Church in Copley Square. Tickets are $14, $11, and $7 ($2 discount for students, seniors, and groups). For further information call 965-0906.

The Boston Composers String Quartet, which includes BSO violinist James Cooke, will present a program of works by Harbison, Hoffman, Gokita, Levering, and Woolf on Sunday, January 29, at 2 p.m. Tickets are $8 and are available at the Jordan Hall Box Office. For further information call 524-1557.

Charles Kavalovski is soloist in Reinhold Glière's Horn Concerto with Mark Churchill conducting the Brockton Symphony Orchestra on Sunday, January 29, at 7:30 p.m. at Brockton High School Auditorium, on a program also including Kabalevsky's *Colas Breugnon* Overture and Shostakovich's Symphony No. 5. Tickets are $9 ($5 students). For further information call (508) 584-6977.

BSO principal clarinetist Harold Wright is guest artist for a performance of the Brahms Clarinet Trio on the Boston debut recital of cellist Eugene Bondi on Sunday, January 29, at 8 p.m. at the Longy School of Music in Cambridge. The program also includes music of Britten, Debussy, and Villa-Lobos. Tickets are $10 ($5 students and seniors). For further information or reservations call 437-0231.

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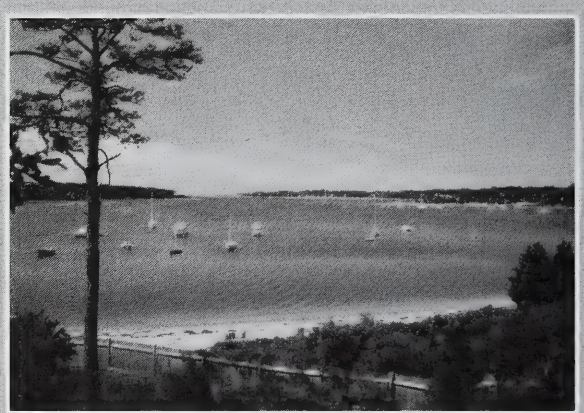


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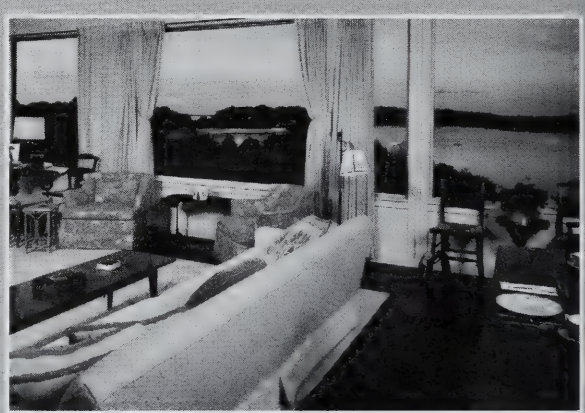


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Collage New Music presents "A Tribute to Martin Luther King, Jr., and the Black Composer" with a program of works by contemporary black composers—including Olly Wilson, George Walker, T.J. Anderson, and Hale Smith—on Monday, January 30, at 8 p.m. at the Longy School of Music in Cambridge. Gunther Schuller conducts; tenor William Brown and soprano Joan Heller are featured. Tickets are $10 ($5 students and seniors). For further information call 437-0231.

BSO bass trombonist Douglas Yeo will be a featured guest artist at the annual convention of the Trombone Association of Western Massachusetts, to be held at Holyoke Community College on Sunday, February 5; all events are free and open to the public. Mr. Yeo will conduct an orchestral audition coaching session, give a solo recital, and perform as soloist with the Worcester Polytechnic Institute Trombone Choir. For further information, call David Neill of the Trombone Association of Western Massachusetts, (413) 732-4137.

A Most Generous Gift

The Boston Symphony Orchestra is pleased to acknowledge the receipt of a most generous gift to the BSO endowment from Dr. Raymond and Hannah H. Schneider of Stockbridge, Massachusetts. Through a retained life estate planned gift, the Schneiders have given their property in Stockbridge to the orchestra. This gift will be used to underwrite the Festival of Contemporary Music at Tanglewood.

Mrs. Schneider is a BSO Overseer and a Trustee of the Berkshire Theater Festival and the Berkshire Garden Center; she and her husband have been active in community affairs in New York City and the Berkshires for many years. Mrs. Schneider was trained as a clinical social worker in New York City, where she developed programs to serve the deinstitutionalized aged and served on the faculties of Columbia University, the College of the City of New York, and Lehman College. Dr. Schneider was a practicing dentist in New York City for many years. Dr. and Mrs. Schneider are founders of the Medical School at Mt. Sinai Hospital, where Dr. Schneider was a member of its staff. Dr. Schneider is a Trustee of the Boys Club of New York and is Chairman of the Boys Club of New York Dental Clinics. Long noted for their devotion to Tanglewood, the Boston Symphony Orchestra, and a lifelong commitment to the arts, Dr. and Mrs. Schneider have spent their summers in the Berkshires for more than eighteen years. We are extremely grateful to the Schneiders for this extraordinarily generous gift.

Boston Symphony Chamber Players at Jordan Hall, Sunday, February 5

The Boston Symphony Chamber Players will perform the second concert of their 1988-89 Jordan Hall series on Sunday afternoon, February 5, at 3 p.m. Pianist Gilbert Kalish joins the Chamber Players for this program, which will include Walter Piston's Woodwind Quintet, Leon Kirchner's Concerto for violin, cello, ten winds, and percussion, and Fauré's Piano Quartet in C minor, Opus 15. Single tickets at $14.50, $11, and $8 are available at the Symphony Hall box office, or by calling Symphony-Charge at (617) 266-1200.

The BSO Announces a New Endowment Program

The BSO is pleased to announce the Building Blocks Program, a newly-created endowment opportunity offering Friends of the BSO a chance to establish personally-named funds with a minimum contribution of $10,000. These funds, which over time may grow through added contributions and market appreciation, can be in the name of the donor or in the name of someone to be honored or memorialized. As the fund builds, the income may be used to support one of a number of programs offered for endowment. If you would like to discuss this or other endowment possibilities, please contact David Arnold, Endowment Committee Chairman, or Joyce Serwitz, Director, Major Gifts Program, Boston Symphony Orchestra, at 266-1492, ext. 132.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



A WORLD OF STYLE

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke
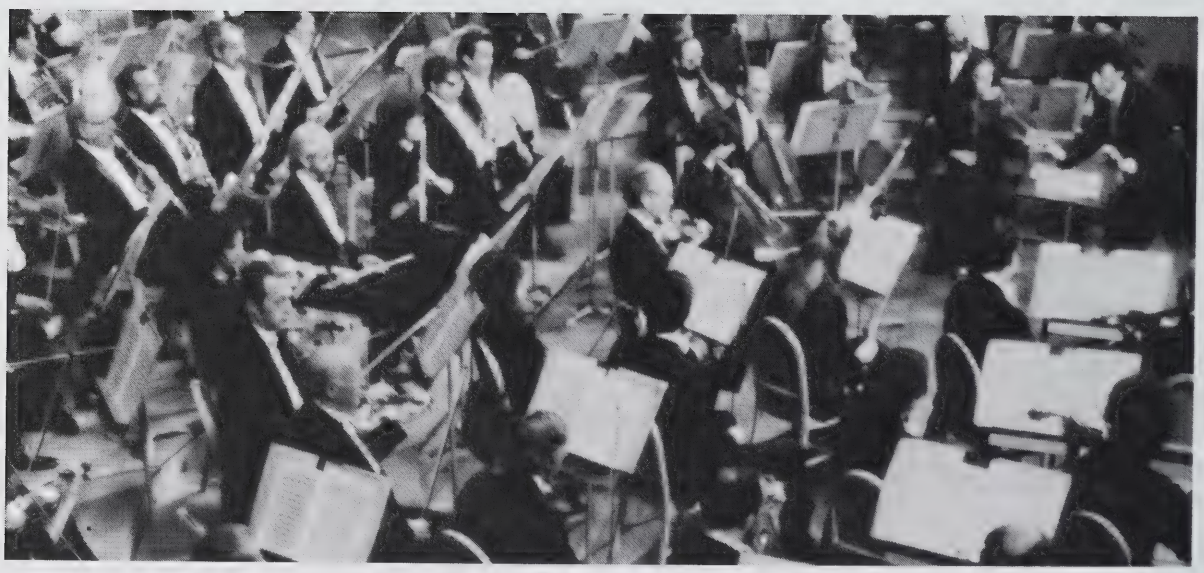
Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
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Boston Symphony Orchestra
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Dave Brubeck
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Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
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Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Santiago Rodriguez
Thomas Schumacher
Kathryn Selby
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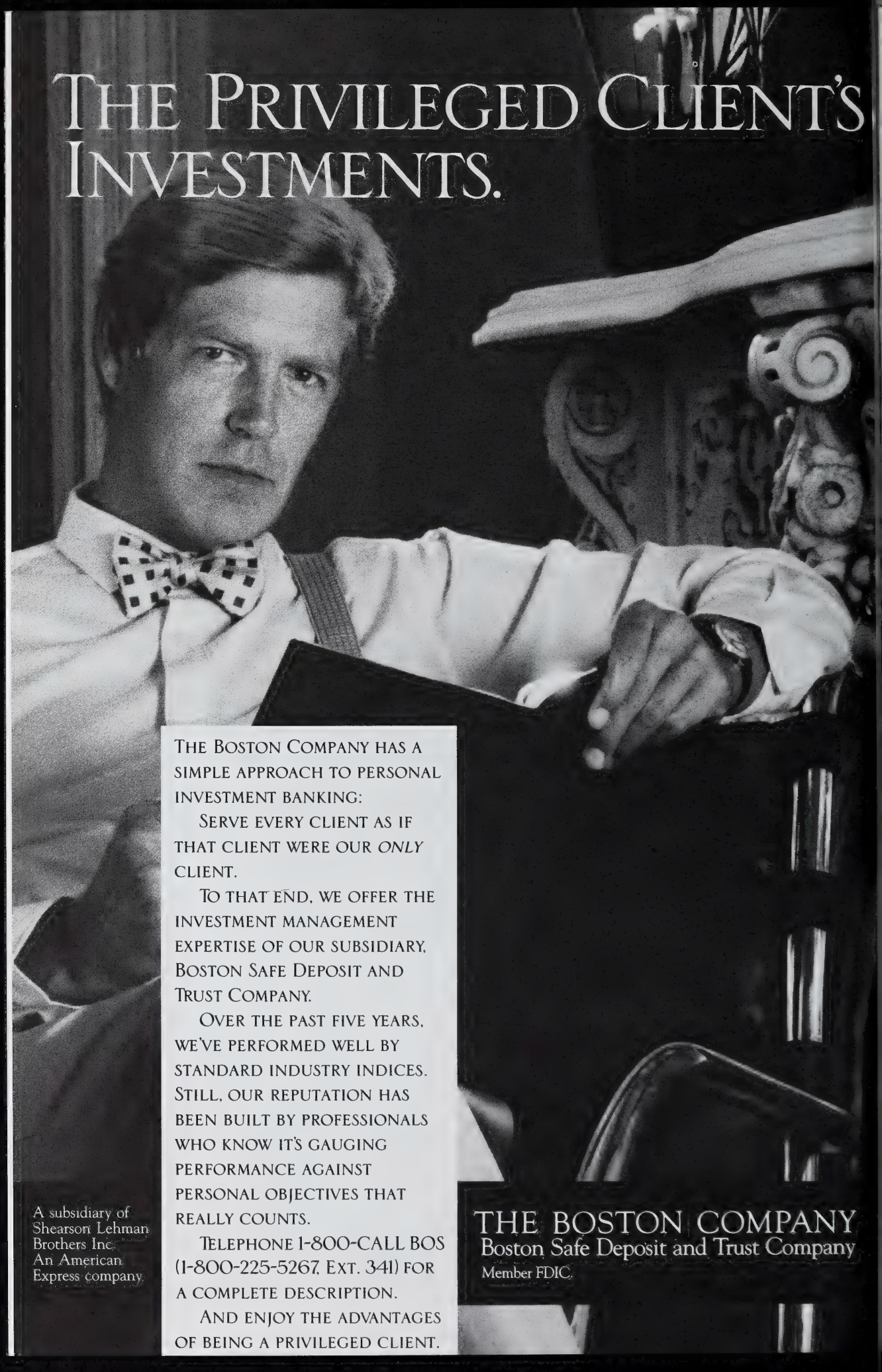
A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882


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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Bonnie Bewick



Born in Honolulu, Hawaii, in 1963, violinist Bonnie Bewick joined the Boston Symphony Orchestra in January 1987. In 1986, before joining the BSO, Ms. Bewick won a position with the Columbus Symphony Orchestra. She now performs frequently in the Boston area in recitals and in chamber music concerts, and she is concertmaster of the New England Philharmonic, with which she appeared as soloist in October 1988. She teaches privately, and at the New England Conservatory Extension Division. Ms. Bewick studied at the University of Michigan in Ann Arbor, and at the Curtis Institute of Music in Philadelphia, where she received her bachelor's degree in music. Her teachers included Aaron Rosand and David Cerone while she was at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras. She has performed as a concerto competition winner with the World Youth Symphony Orchestra, and with the University Festival Orchestra at Interlochen National Music Camp. Her orchestral experience has included positions with the Colorado Philharmonic, Lansing Symphony Orchestra, and Peninsula Symphony Orchestra, as principal second violinist, and as concertmaster and principal second violinist of the University of Michigan Symphony Orchestra. She has also been a member of the Grand Teton Music Festival Orchestra, the orchestra of the Spoleto Festival of Two Worlds, and the Carson Symphony Orchestra.

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Doriot Anthony Dwyer



Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. At the same time she became the first woman ever permanently appointed to a principal chair of a major symphony orchestra. Ms. Dwyer studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School. Before coming to Boston she was a member of the National Symphony and the Los Angeles Philharmonic. An important career breakthrough came when Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. Ms. Dwyer was also a frequent performer in the well-known Los Angeles chamber music series "Evening on the Roof," now called "Monday Evening Concerts."

Born in Illinois, and a descendant of famed suffragist Susan B. Anthony, Ms. Dwyer has been active in enlarging the repertory for the flute; new works have been written for and dedicated to her by such composers as Walter Piston, John La Montaine, and William Bergsma. She has taught at Pomona College and at the New England Conservatory of Music; she is currently adjunct professor of music at Boston University and a member of the Tanglewood Music Center faculty. A member of the Boston Symphony Chamber Players, Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad. She has given a televised recital and master class on the RTE (Radio Telefis Eirann) in Dublin, Ireland. Ms. Dwyer has received honorary doctorates from Harvard University and Simmons College. In 1975 she received a Sanford Fellowship from the Yale School of Music, the first time this honorary degree was given to an orchestral artist rather than to an exclusively solo instrumentalist, conductor, or composer. In October 1982 she celebrated the thirtieth anniversary of her appointment as BSO principal with recitals at Alice Tully Hall in New York and Sanders Theater in Cambridge. In recognition of her accomplishments as a woman and an artist, Ms. Dwyer was nominated to the Women's Hall of Fame at the Seneca Falls Historical Museum in Seneca Falls, New York, and accepted the Woman of Achievement Award on behalf of her ancestor, Susan B. Anthony. Ms. Dwyer has recorded for the RCA, Deutsche Grammophon, Fredonia, and Northeastern labels.

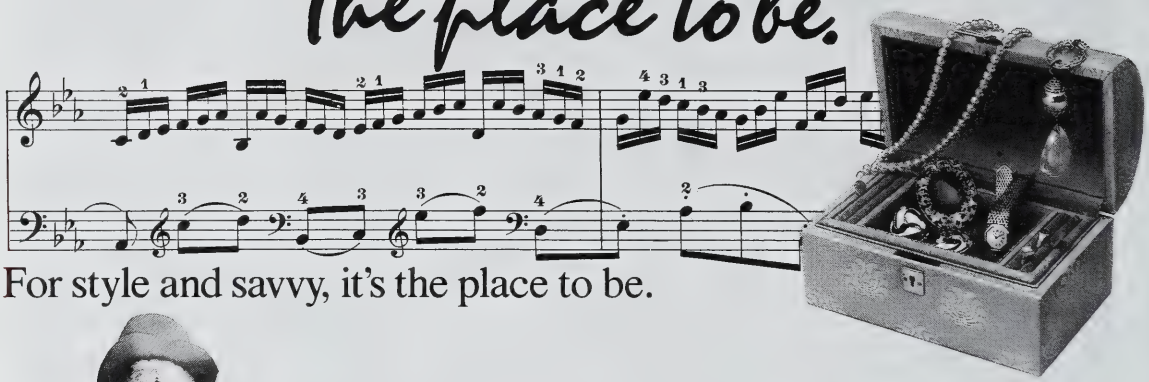
Lois Schaefer



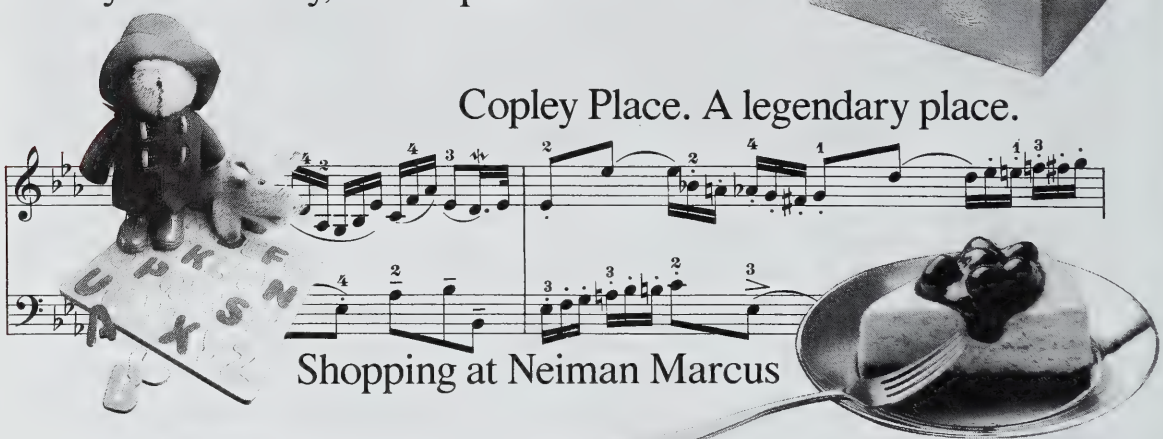
Piccolo player of the Boston Symphony Orchestra since 1965, Lois Schaefer was born in Yakima, Washington, and studied at the New England Conservatory of Music with Georges Laurent, who was the BSO's principal flute for many years. Upon hearing of the BSO opening, Ms. Schaefer decided to audition for the position of piccolo player because openings in the BSO's flute section are very infrequent; she had only a week to prepare for her audition. Before joining the Boston Symphony Orchestra, Ms. Schaefer was assistant principal flute of the Chicago Symphony Orchestra and principal flute of the New York City Opera Company Orchestra. During that time she also played with the NBC Opera Orchestra, the RCA Recording Symphony, and the Columbia Symphony Orchestra. She was a participant in the 1963 Casals Festival and toured Russia with the Boston Symphony Chamber Players in 1967. Ms. Schaefer has been soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and the Chicago Symphony Orchestra. She has recorded for the Allegro and Connoisseur labels. Ms. Schaefer teaches at the New England Conservatory of Music, which awarded her its "Outstanding Alumni Award" in 1986.

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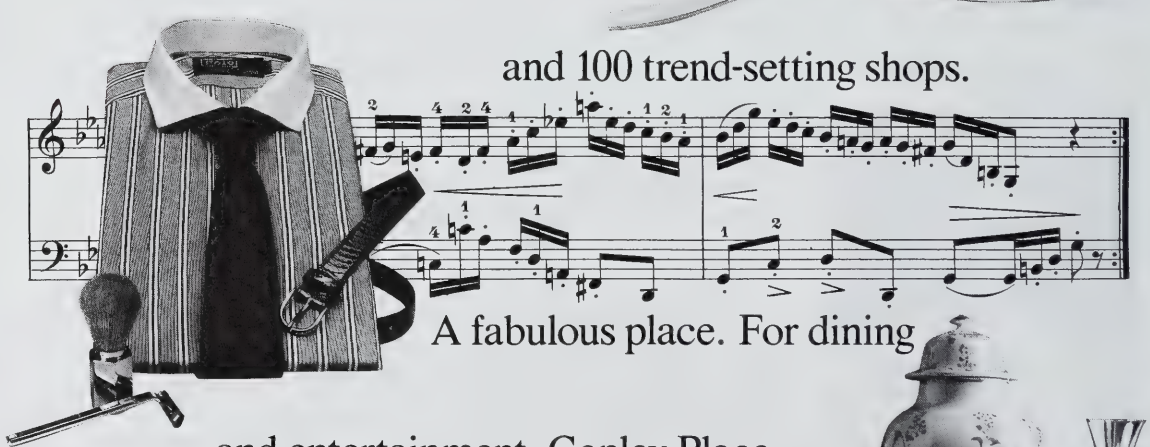


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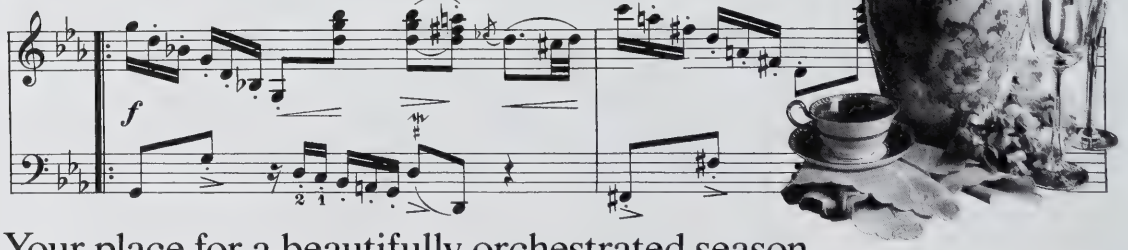
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Friday, January 20, at 2
Saturday, January 21, at 8
Tuesday, January 24, at 8

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MOZART — Serenade No. 10 in B-flat for winds, K.361(370a)

Largo—Molto Allegro
Menuetto; Trio I; Trio II
Adagio
Menuetto: Allegretto; Trio I; Trio II
Romance. Adagio—Allegretto—Adagio
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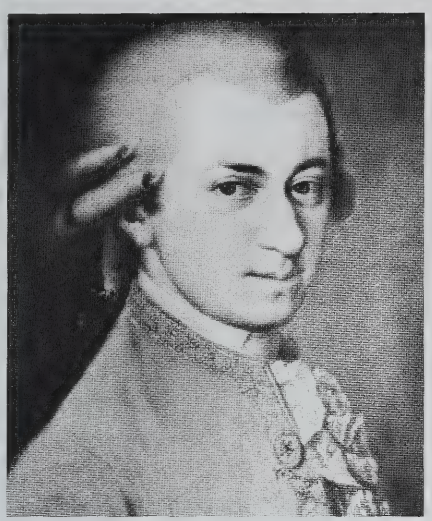
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Wolfgang Amadè Mozart
Serenade No. 10 in B-flat for winds, K.361(370a)



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He evidently composed his B-flat wind serenade shortly before February 1784, though he may have begun it as early as 1781; the work was first performed in late March of 1784 on a concert given by Anton Stadler. Serge Koussevitzky introduced the Serenade to the repertory of the Boston Symphony Orchestra in December 1932, when he performed five of the seven movements. Charles Munch also led partial performances on several occasions between 1953 and 1962, including the most recent subscription performances in February 1956. Erich Leinsdorf conducted the orchestra's first complete performance of the Serenade at Tanglewood in July 1964; Seiji Ozawa's 1970 Tanglewood performance was also complete. The most recent Boston Symphony performance took place at Tanglewood in 1987 under the direction of Edo de Waart and consisted of movements I, III, VI, and VII. The work is scored for two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass. Erich Leinsdorf adds a contrabassoon at these performances.

Anton Stadler was Mozart's favorite clarinetist, with whom he played the first performance of the quintet, K.452, for piano and winds (Mozart was the pianist on that occasion) and who premiered the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in the early spring of 1784, a Vienna newspaper announced that the program would include "a big wind piece of quite an exceptional kind composed by Herr Mozart." A later writer described the piece with enough detail to pinpoint the B-flat serenade:

> I heard music for wind instruments today by Herr Mozart, in four movements, glorious and sublime. It consisted of thirteen instruments; viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master—glorious and grand, excellent and sublime.

The instrumentation listed here (in a terminology in the style of Mozart's day) corresponds exactly to that of the B-flat serenade. The only surprise is the mention of *four* movements; the full work as we know it has seven. One possibility is that Mozart enlarged the piece to seven movements after the premiere. But inspection of the composer's manuscript suggests, rather, that it was all composed at the same time. What no doubt happened, then, is that the players chose the movements they liked best from a very long composition (it runs nearly an hour at full length) and just played those.

The classical serenade was a rather free-wheeling genre, designed for entertainment and employed frequently in circumstances where listeners would not be concentrating on music so much as on food, drink, and conversation. The performers sought to fill the available time with attractive and varied music. Rarely was such music composed by a master of the likes of Mozart, and rarely does it reward serious attention so much as in the present instance.

There has long been a tradition, repeated in many books, that Mozart began to compose the Serenade when he was in Munich in 1781 for the performances of his

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opera *Idomeneo*, in which Stadler was the principal clarinetist, and that he completed it at a later time. The paper and handwriting in the original manuscript offer no support for this view. It is most likely that he composed it a fairly short time before the first performance in March of 1784. Because the Serenade is not listed in the carefully dated catalogue of his works that Mozart began keeping in February 1784, scholars assume that he completed the work by January.

Mozart loved the sound of the clarinet and wrote for it felicitously, so it is not surprising that with Stadler playing the principal part he should feature the clarinets. Indeed, he created a unique sonority by adding to his two clarinets the plaintive tone of two basset horns (a lower-pitched cousin of the clarinet) and the richness of four horns (two pairs in different keys). The work revels in ever-changing combinations of instruments, alternating solo with tutti, mixing the timbres, yet retaining a brilliant clarity overall.

Mozart composed three great wind serenades: the present work in B-flat, K.361(370a), sometimes called the "*Gran Partita*" from a heading added to the manuscript in a hand other than Mozart's; a serenade in E-flat, K.375, composed in October 1781 for wind sextet (clarinets, bassoons, and horns in pairs) and expanded the following July to include two oboes, and a work in C minor, K.388(384a), "*Nacht Musique*," composed in July 1782. The change in character of these consecutive pieces is striking: the first is the most loosely built of the three, in an open-ended

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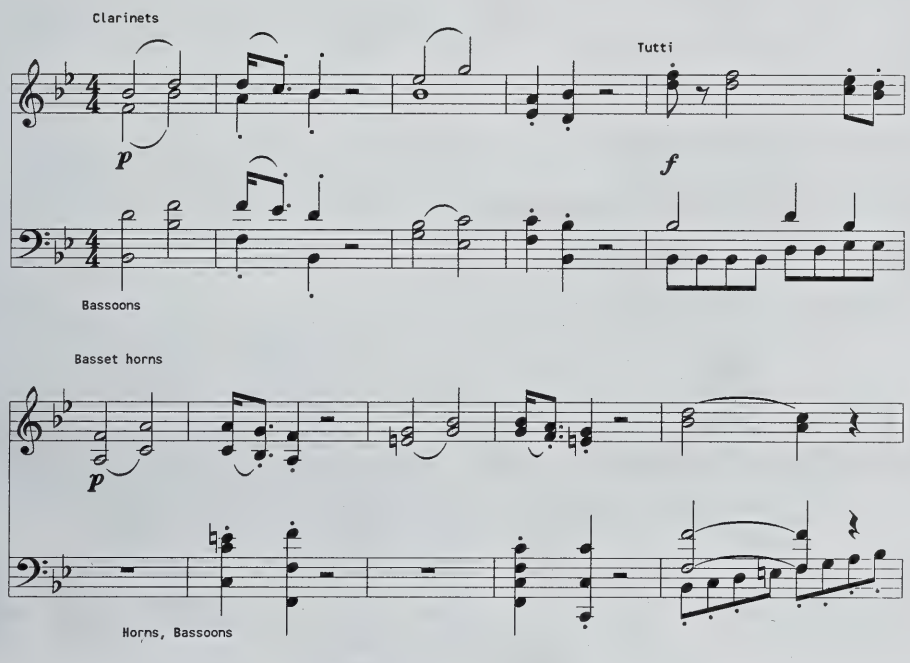
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pattern of seven movements, suitable for use as accompaniment to a cheerful occasion; the second is similar in character, but briefer, consisting of five movements, with a Menuetto placed on either side of a slow movement, and the whole framed by two larger and faster movements. The remaining work is altogether mysterious: composed for an unknown occasion, it has four movements (like a symphony) and is surprisingly sombre and scarcely suitable for a party. We could easily suspect that these three works represent some kind of stylistic "progress" for Mozart, were it not that the brilliant B-flat serenade to be performed here, despite its lower number in the Köchel catalogue, seems to be the latest of the three, at least as regards its date of completion.

The first movement begins with a slow introduction that wastes no time in introducing the principal clarinet (undoubtedly Stadler's part). The introduction builds to a climax that resolves in sighs, a gesture that will play an important part in the main section of the movement. The ensuing Molto Allegro quotes a theme from the aria, "*Je suis douce, je suis bonne*," in Philidor's opera *Maréchal ferrant*, a work Mozart might have heard in Paris. The theme serves as both first and second subject, a Haydnesque trick rarely found in Mozart.



The second movement is the first of two labeled Menuetto; like the beginning of the *Jupiter* Symphony, it takes its energy at the outset from the contrast of bold assertions, *forte*, and gentler responses, *piano*. The second section features a canon between the top and bottom of the ensemble, with sustained notes on the horns in the middle. Mozart limits the first of the two Trios to clarinets and their basset horn cousins. After a repetition of the Menuetto, the second Trio arrives in G minor, but with lively triplets counteracting the poignancy of the key.

The Adagio is one of the great slow movements for winds. Oboe, clarinet, and basset horn enter one by one, then function as a leading trio against the incantatory rhythmic figure of the other parts. The movement's sustained solemnity is so striking that an unknown musician once arranged it as a sacred chorus to the words "*Quis te comprehendet*," with an attribution to Mozart himself. Few indeed are the serenade movements that could sustain such a sea-change!

The second minuet sports two Trios, like the first, alternating with the main Menuetto as before in the pattern A-B-A-C-A. The movement as a whole is in the

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home key of B-flat, with the first Trio in the dark, then-rare key of B-flat minor. The contrasting second Trio, in F, dances along cheerfully in the rustic mood of an Austrian Ländler.

"*Romanze*" is a term that Mozart used very rarely in instrumental music. The heading may imply that the work is based on a song, but no one has succeeded in locating the original. The E-flat melody gives way to a dark, fretful faster middle section in C minor.

The theme with variations is evidently a reworking of a movement from a C major flute quartet composed in 1778 and finished, in any case, before the composition of the present Serenade. But Mozart has thoroughly rethought the scoring of the music, to show off each of the instruments in its best light and to provide abundantly diverse sonorities; one of the variations (No. 4) is in the minor mode, and it is followed by a soulful Adagio aria for the oboe (with commentary from the clarinet), and a jovial finale once again evoking the Ländler.

The finale is a cheerful rondo, offering brilliant scoring and infectious musical delight. Its main purpose, it would seem, is to cast out the possible shadows of poignant sentiment that might remain from some of the previous movements and leave every listener in a state of high good humor.

—Steven Ledbetter

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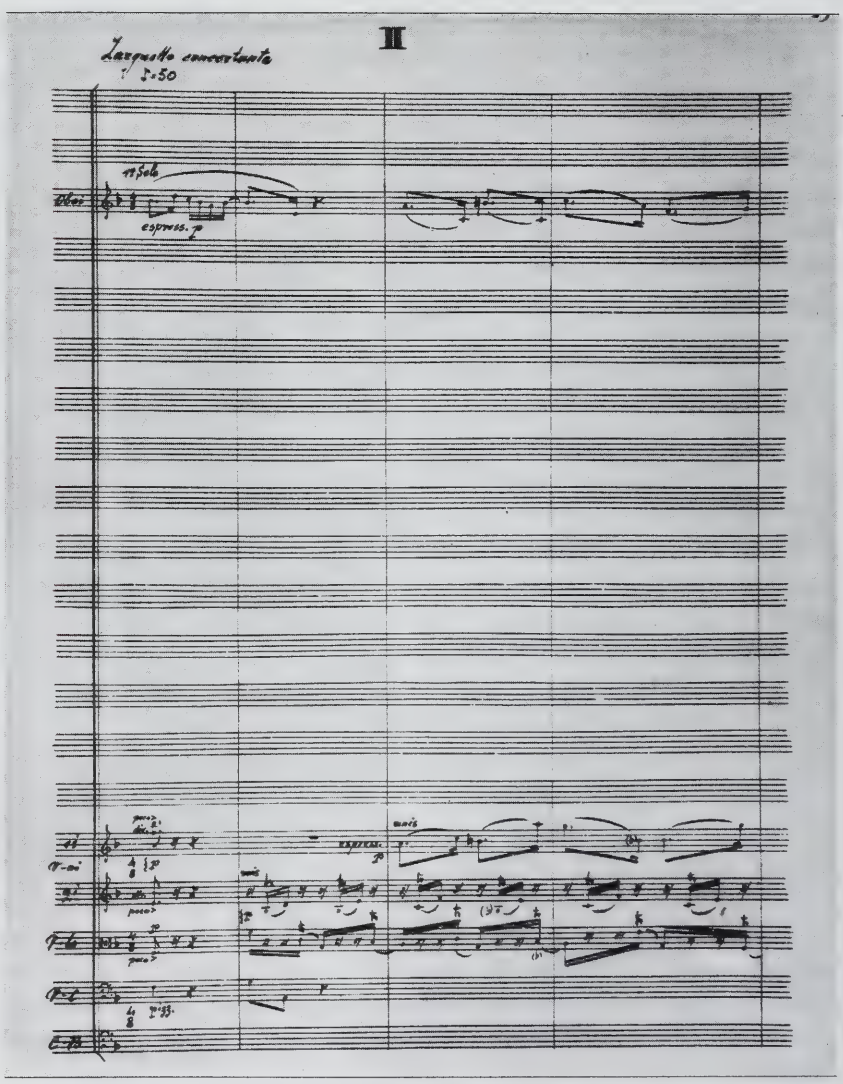
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classical." During this time Stravinsky came to terms with traditional operatic gestures (in *Oedipus Rex* and even more in *The Rake's Progress*) and with the notion of the symphony, a genre he had avoided after completing his Opus 1. He finally recreated the symphonic genre on his own terms with the Symphony in C and the Symphony in Three Movements.

The impetus to write the symphony came from Mrs. Robert Woods Bliss, who offered Stravinsky a commission for a symphony to celebrate the fiftieth anniversary of the founding of the Chicago Symphony Orchestra. Stravinsky had already composed the Concerto in E-flat ("Dumbarton Oaks") for the thirtieth wedding anniversary of Mr. and Mrs. Bliss, and he cheerfully accepted the commission. The period of composition proved to be one of the saddest times in Stravinsky's life. He began the new work in the fall of 1938, but while he was on a concert tour in Italy, he learned that his older daughter Lyudmila had suddenly died of the "family disease," tuberculosis, in the sanatorium where his wife and younger daughter were also being treated. Only intense work on the new score allowed him in some measure to sublimate his grief. Three months later his wife Catherine died as well, and not long after that his mother. Stravinsky himself had been diagnosed as tubercular on a New York



Stravinsky's original manuscript score of the second movement of the Symphony in C. The oboe solo appears on the third staff line; the bottom five staves are the string parts.

visit; he now decided to undergo treatment, spending five months at the sanatorium of Sancellmoz, where he composed the second movement of the symphony.

The deaths of three close members of his family seemed to cut one of Stravinsky's ties to Europe, and the impending threat of war, combined with an invitation from Harvard University to deliver the Charles Eliot Norton lectures at Harvard in the 1939-40 academic year, persuaded Stravinsky to think about permanent resettlement in America. He landed in New York at the end of September and went straight to Cambridge. There he composed the third movement of the symphony, delivered his lectures (which had, in fact, been largely ghost-written by the French writer and critic Alexis Roland-Manuel on the basis of conversations with Stravinsky, and which were later published under the title *Poetics of Music*), and took part in Walter Piston's composition classes. During the winter he traveled across the country for concert appearances, reunited with Vera de Bosset, his soulmate and lover since the 1920s, whom he was now free to marry (the ceremony took place in Boston in March 1939), and determined to settle in southern California, where the air was dry and still salubrious. By the beginning of the summer of 1940, Stravinsky had purchased a house in Los Angeles and settled in to finish the first composition of his American years, the finale of the Symphony in C. This he finished by mid-August, in time for the scheduled performance in Chicago.

Though its composition straddles two continents (and though Stravinsky himself claimed to detect a marked variation in style between the first two and the last two movements), the Symphony in C is a remarkably cohesive work that casts the trenchant and jocular Stravinskyan eye on the traditional gestures of the classical symphony. The composer rather sarcastically ridiculed a critic who claimed to find Tchaikovsky's Fifth Symphony as the model for his work, on the strength of having visited the composer at home and seen the Tchaikovsky score on his piano. What about all the Haydn and Mozart scores he had? Stravinsky wondered.

Certainly many features of the work correspond to the pattern of the classical symphony: the arrangement into four movements, the character of each of the movements, the size of the orchestra and its general treatment, and the basic tonal relationships of the four movements, centered respectively on C, F, G, and C. But Stravinsky's use of harmony is entirely his own: he consistently avoids the basic triadic harmonies that normally shape our perception of key; he rarely puts the root of the chord in the bass, where it gives the most solid effect (even the final chord of the Symphony is thus somehow "tentative"), and often leaves the root out entirely, requiring us to infer the key from the remaining notes of the chord. This we do easily





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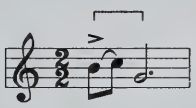
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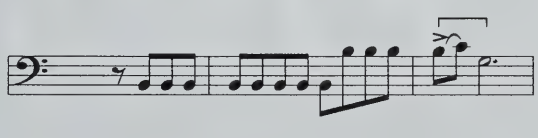
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enough from years of experience with the musical tradition of the eighteenth and nineteenth centuries, but it also allows Stravinsky the opportunity to play some tricks on us, cleverly frustrating our expectations and leading in different directions. Like a clever magician who convinces us that we have seen something that is not there, Stravinsky firmly asserts just enough clues to the key of C to suggest that he is writing "normal" tonal music, when, in fact, he builds the structure in his own characteristic way.
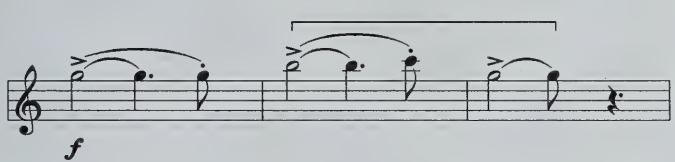
Stravinsky's score offers sly homage to the great tradition. Few listeners will fail to think of Beethoven's Fifth in the basic rhythmic figure of the first movement, and characteristic scales and dotted rhythms are part and parcel of the old symphonic language, here reasserted with witty energy. The symphony opens with a measure of eighth-notes reiterating the note B, which usher in the tiny motto that lies at the heart of the work.



A second phrase of this introductory passage, beginning in the lower strings, contains another extended upbeat of repeated *B*'s, in the characteristic eighth-note rhythm most familiar from Beethoven's Fifth Symphony, again building to a statement of the motto.



After a brief dialogue between winds and strings on this eighth-note pattern, the motto appears as a more drawn-out melody in the violins and cellos



against running scales in the other parts. The scales and further versions of the motto build in energy to the statement of the principal theme in the flute, an airy

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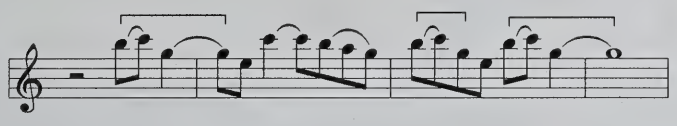
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melody into which the motto is repeatedly embedded.



These few examples show some of the ways in which the three-note motto appears again and again throughout the movement (and in the finale as well).

The first movement is based on the sonata-allegro form, though the harmonic tensions that play so vital a role in the symphonies of Haydn, Mozart, and Beethoven are not part of Stravinsky's vision. His form grows in phrases carefully balanced against one another, with elements organized into a mathematical ratio of roughly 5:7 (some sections being roughly twenty-five measures in length, others roughly thirty-five). The coda at the end of the movement balances the introduction at the beginning, the recapitulation balances the exposition, and right at the center of the arch is a "false reprise," a typical Haydn trick. And as for the question of key, Stravinsky himself explained to a Boston interviewer (while he was still composing the work):

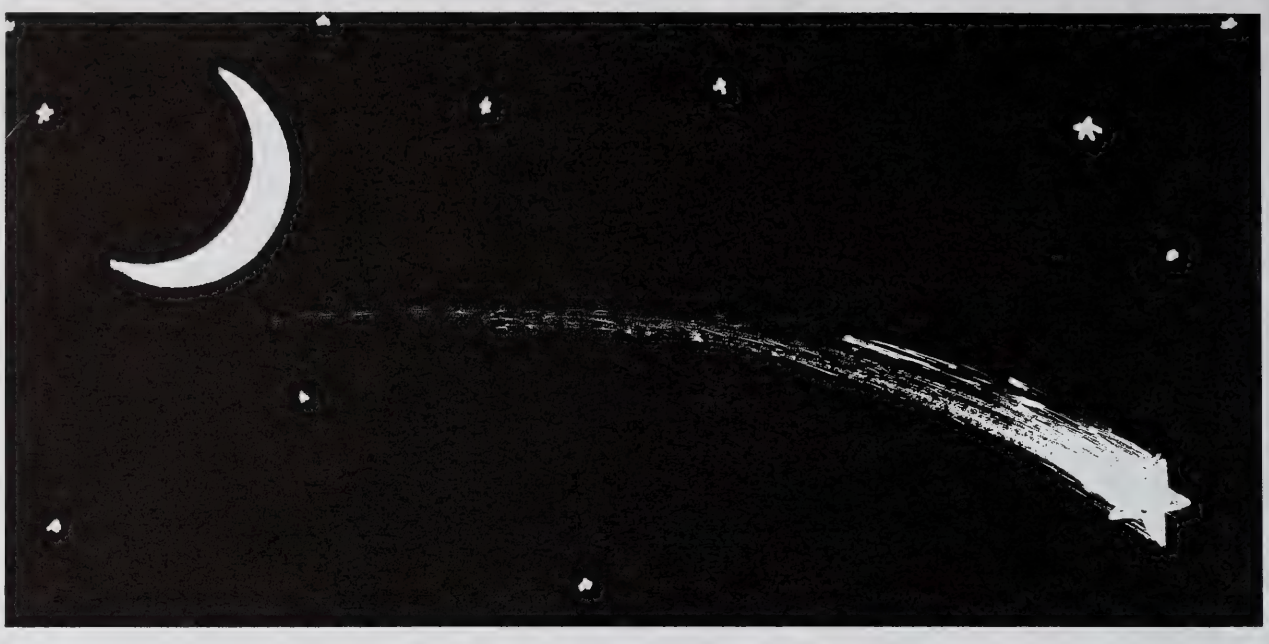
> My new Symphony is going to be classical in spirit, more concise in its form than Beethoven . . . . Instead of all the chords gravitating toward one final tonic chord, all notes gravitate toward a single note. Thus this Symphony will be neither a Symphony in C major nor a Symphony in C minor but simply a Symphony in C.

The second and third movements are linked by an attacca, setting them off from the outer sections. The slow movement begins with a sonority characteristic of much Baroque music—solo oboe with strings. But the oboe and the first violin have an unusual dialogue, each of them playing what is at heart the same melody, but with different decorations or sudden shifts of octave to highlight one instrument or the other. The ear can never quite decide which is the leading instrument and which the accompaniment; their relationship changes constantly. A faster middle section is followed by an abbreviated restatement of the opening, dying away in a brief duet of oboe and bassoon.

The last oboe figure is immediately repeated, nearly three octaves lower, in the cellos and basses, to begin the third movement. The first two movements were surprisingly un-Stravinskyan in one respect: the meter remained the same virtually throughout each movement. But in the third movement, a Stravinskyan scherzo, the composer compensates for his earlier forebearance. The meter changes frequently, and the rush of events carries us headlong. A particularly delicious moment comes in a passage for solo bassoon, accompanied by trombones, *staccato*. The jaunty, leaping bassoon part came to Stravinsky, he reported, "with the neon glitter of the Californian boulevards from a speeding automobile."

The last movement opens with a dark introduction, with a newly invented orchestral color of low bassoons, horns, and trombones. This offers oblique suggestions of the opening motto; these become more explicit once the main portion of the movement gets underway, and before the onrushing development has run its course the motto returns, full and clear. The very close of the symphony is another of those impressive, hieratic apotheoses, like the one that ended the *Symphony of Psalms*—a ritual march sustaining the complex of tonic and dominant chords to bring the two halves of the work together.

—S.L.



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Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Mozart's works in the lighter forms of serenade and divertimento often get short shrift in studies of his music, but Erik Smith has written a fine brief introduction to the whole group of works for the BBC Music Guides as *Mozart Serenades, Divertimenti and Dances* (the American edition is not yet out). Donald Mitchell devotes a chapter to a thorough discussion of the three great wind serenades in *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback). The B-flat Serenade is available in a number of

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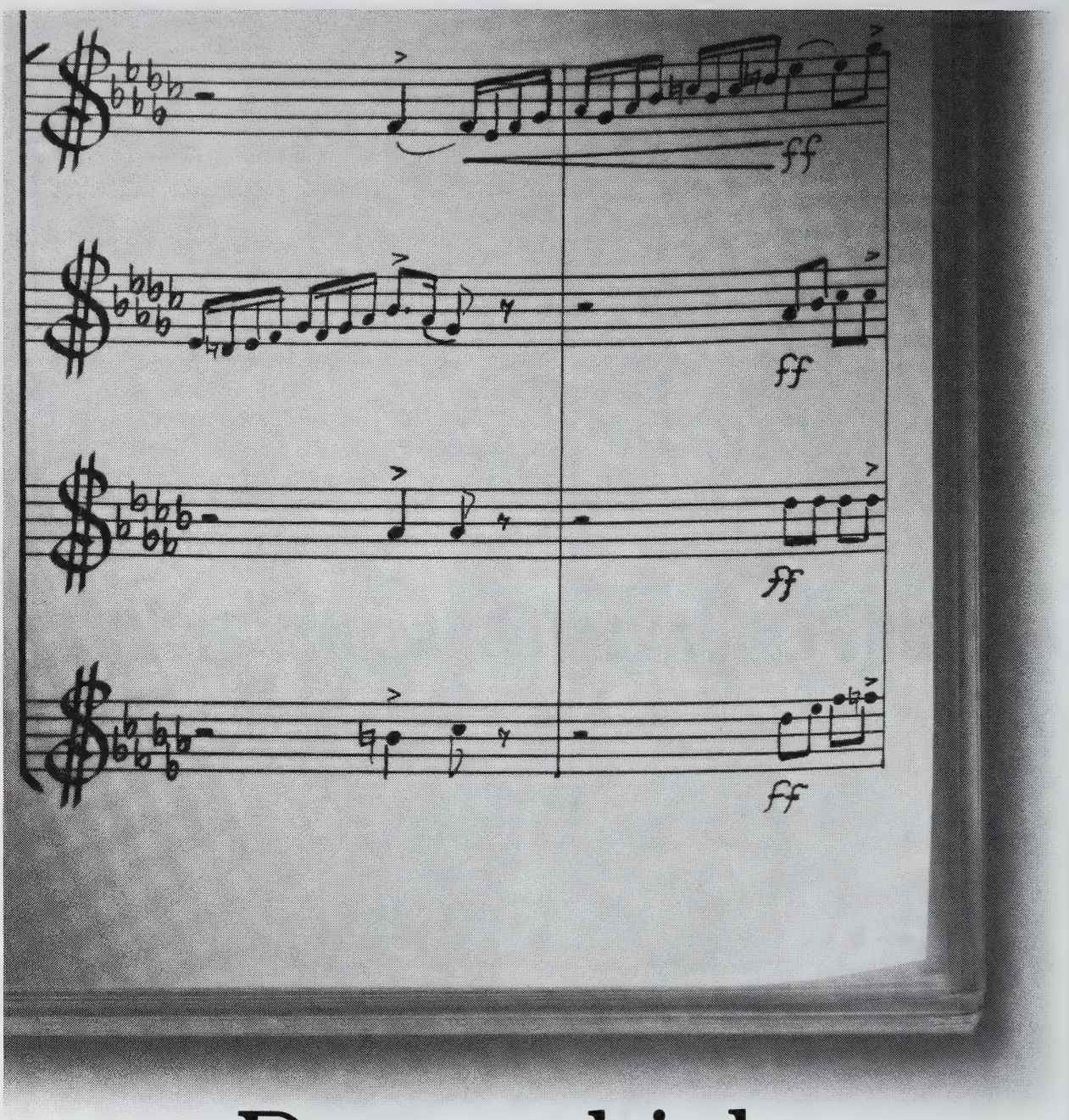


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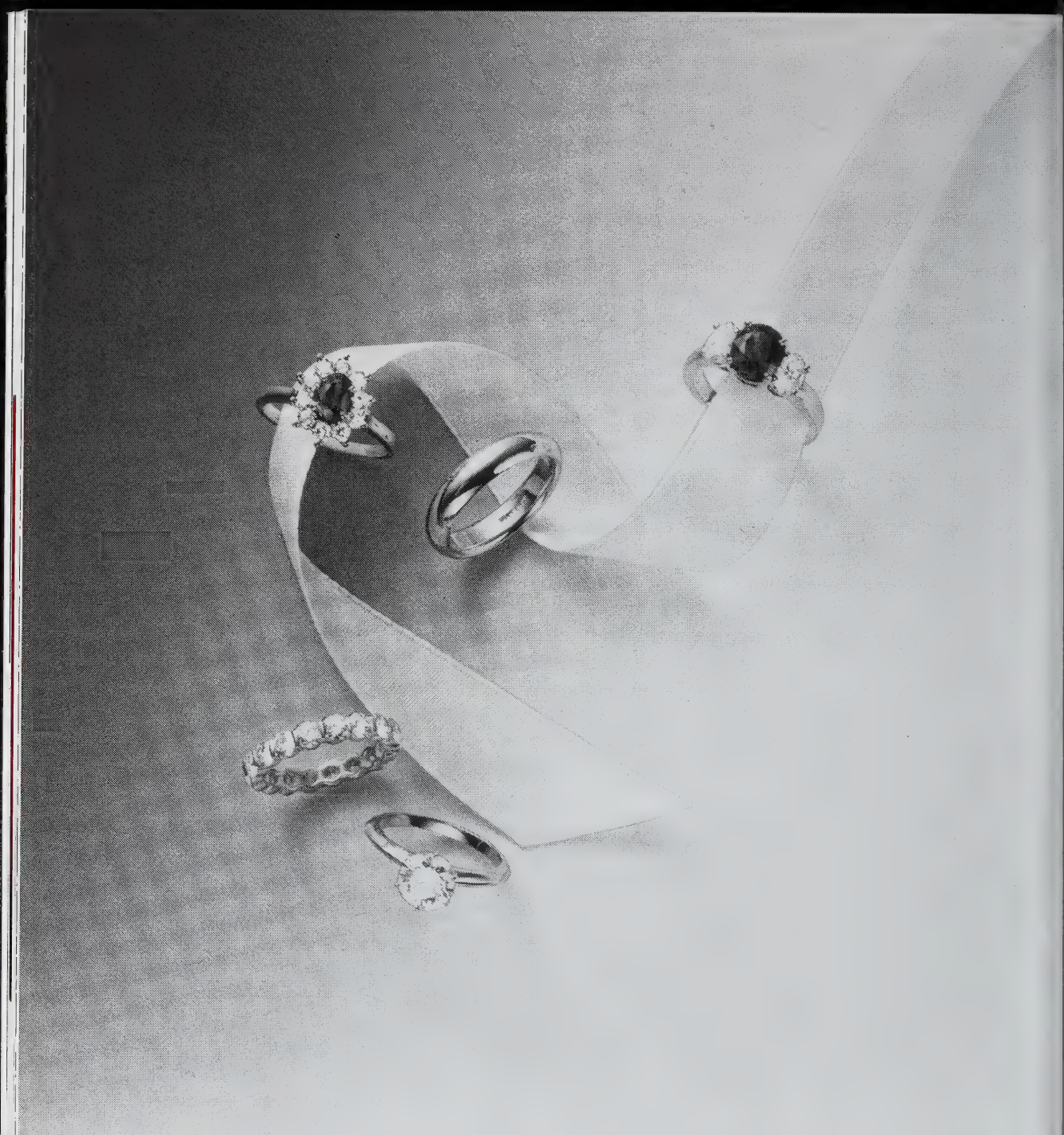
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excellent recordings, ranging from that of the Collegium Aureum (German Harmonia Mundi), on historical instruments, to the Orpheus Chamber Orchestra (DG), Alexander Schneider with the Chamber Orchestra of Europe (ASV), and Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips); these are available on compact disc. Daniel Barenboim's performance with the English Chamber Orchestra can still be found on a budget LP (Seraphim).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail (often more than one can usefully assimilate) about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Craft has edited two further volumes that are essentially coffee-table books, full of photographs and reminiscences, but they are by no means devoid of interest, particularly for the many reproductions of Stravinsky manuscripts (sometimes, in the case of short works, a complete facsimile). *Igor and Vera Stravinsky* is the more personal of the volumes, tracing the loving fifty-year relationship of the composer with the woman who became his second wife and illustrating his social surroundings. *A Stravinsky Scrapbook, 1940-1971* deals with the professional aspects of the composer's American years. Recent issues in our view of Stravinsky are treated in *Confronting Stravinsky*, edited by Jann Pasler (University of California), a compendium of the papers read at a centennial conference. There are two essential discussions of the Symphony in C. Edward T. Cone's "The Uses of Convention: Stravinsky and his Models," in *Stravinsky: A New Appraisal of his Work*, edited by Paul Henry Lang (Norton paperback), first pointed out the significance of the 5:7 ratios in the structure of the opening movement. A further elaboration of that point, extended to the entire symphony, appears in an article by B.M. Williams, "Time and the Structure of Stravinsky's Symphony in C," in *The Musical Quarterly* for July 1973, a valuable but technically detailed article that really requires the reader to follow its argument with a score and a recording at hand. The Symphony in C has enjoyed a number of fine recordings. First, of course, is the composer's own performance with the CBC Symphony (CBS). Other particularly noteworthy recordings are those of Charles Dutoit with the Orchestre de la Suisse Romande (London), Colin Davis with the Bavarian Radio Symphony Orchestra (Philips), and Leonard Bernstein with the Israel Philharmonic (DG). All of these are available on compact disc, and all are coupled with the later Symphony in Three Movements.

—S.L.



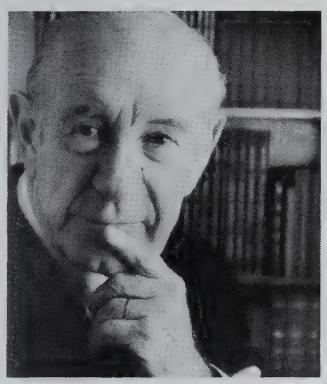
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Erich Leinsdorf



After holding several musical posts—including the music directorships of the Rochester Philharmonic, the Cleveland Orchestra, and the Boston Symphony Orchestra—during the first thirty years of his career, Erich Leinsdorf decided twenty years ago that he wanted to live the life of a musician who is free of the organizational tasks endemic to such official posts. Such tasks were even part of his activities when he conducted the Metropolitan Opera's entire German repertoire during the late 1930s and '40s, and again when he returned to the Met as music consultant in the 1950s, when he led many performances of a varied repertoire. Choosing to become a guest conductor when he did accomplished his basic goal—independence, leading to a happy collaboration with most of the leading orchestras here and abroad, a list that includes approximately fifty orchestras. Today Mr. Leinsdorf limits his association to ten American and ten European orchestras.

The author of two books—*Cadenza* and *The Composer's Advocate*—and numerous articles which have been published internationally, Mr. Leinsdorf has been recognized as one of today's most outspoken musical minds. He is deeply conscious of what he views as a general retrogressive trend in symphonic programs deriving from the ever-widening appeal of a limited number of, in his words, "overused and overplayed" masterpieces. In general he avoids the majority of "hit parade" pieces; he chooses his programs by asking orchestras for a "want list" (a term familiar to stamp collectors) of "music in short supply," from which he then makes his selections. At the same time, he feels that the various "Fifth Symphonies" and other extremely popular works need to be treated as endangered species, protected from too-frequent performances that might trivialize them or undermine their position. When he does occasionally agree to conduct one of these, he does not repeat it for months or sometimes years, so that he can retain his own freshness of approach.

One of Mr. Leinsdorf's ambitions is to help various ensembles bridge "the cultural gap, which is much bigger than generally assumed." He likes to conduct the great French masters for German audiences (which he feels underestimates them), or to program works of Slavic composers in countries where he feels they are not heard frequently. A champion of new music throughout his career, he still enjoys the challenge of conducting works by living composers, when adequate rehearsal time is available. Mr. Leinsdorf's opinions on most subjects are his own, and rarely conformist in nature. Recently, in his native Vienna, where he regularly conducts concerts and opera, he was asked how he manages to stay clear of international music intrigue and gossip. His reply: "It is easy to keep one's shoes dry by not stepping into a puddle."

Erich Leinsdorf was music director of the Boston Symphony Orchestra from 1962 to 1969. His first appearance with the orchestra was as a guest conductor, in February 1961. He has returned as guest conductor on numerous occasions in recent years, most recently at Tanglewood in July 1982.

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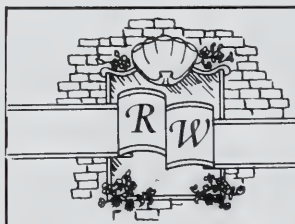
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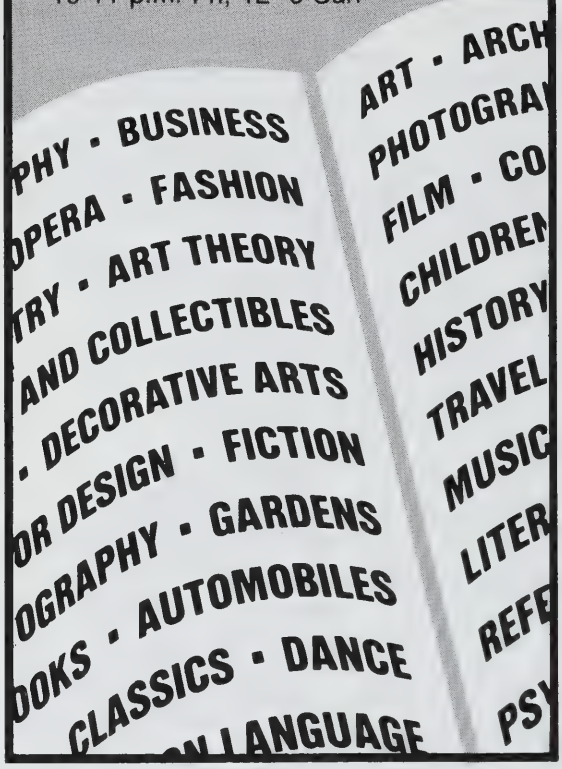
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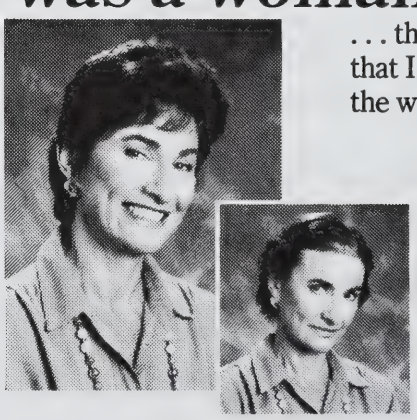
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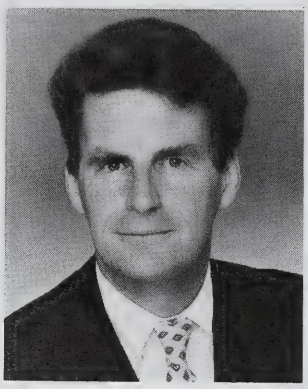
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Thursday, January 26, at 8
Friday, January 27, at 2
Saturday, January 28, at 8

ERICH LEINSDORF conducting

STRAVINSKY — Octet for wind instruments
Sinfonia. Lento—Allegro moderato
Tema con variazioni. Andantino
Finale (Tempo giusto)

MOZART — Piano Concerto No. 26 in D, K.537, *Coronation*
Allegro
[Larghetto]
[Allegretto]
YEFIM BRONFMAN

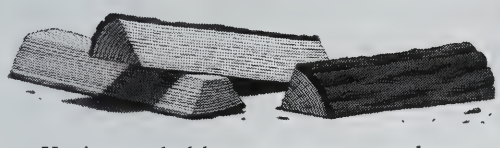
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STRAVINSKY — Music from *The Fairy's Kiss*

CHABRIER — *España*, Rhapsody for orchestra

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Wednesday, January 25, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 2-3:55
Saturday 'A'—January 28, 8-9:55

ERICH LEINSDORF conducting
YEFIM BRONFMAN, piano

STRAVINSKY	Octet for winds
MOZART	Piano Concerto No. 26 in D, K.537, *Coronation*
STRAVINSKY	Suite from *The Fairy's Kiss*
CHABRIER	*España*

Wednesday, February 1, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—February 2, 8-9:55
Friday 'B'—February 3, 2-3:55
Saturday 'B'—February 4, 8-9:55
Tuesday 'C'—February 7, 8-9:55

GIUSEPPE SINOPOLI conducting

SCHUMANN	*Manfred* Overture
SCHUMANN	Symphony No. 3, *Rhenish*
STRAUSS	*Also sprach Zarathustra*

Thursday 'A'—February 9, 8-9:55
Friday 'A'—February 10, 2-3:55
Saturday 'B'—February 11, 8-9:55
Tuesday 'B'—February 14, 8-9:55

CHRISTOPH VON DOHNÁNYI conducting
ANDRÁS SCHIFF, piano

LIGETI	*Atmosphères*
BARTÓK	Piano Concerto No. 2
BRAHMS	Symphony No. 1

Thursday 'D'—February 16, 8-9:50
Friday 'B'—February 17, 2-3:50
Saturday 'B'—February 18, 8-9:50

CHRISTOPH VON DOHNÁNYI conducting

WEBERN	Passacaglia for Orchestra
STRAUSS	*Till Eulenspiegel's Merry Pranks*
SCHUBERT	Symphony in C, *The Great*

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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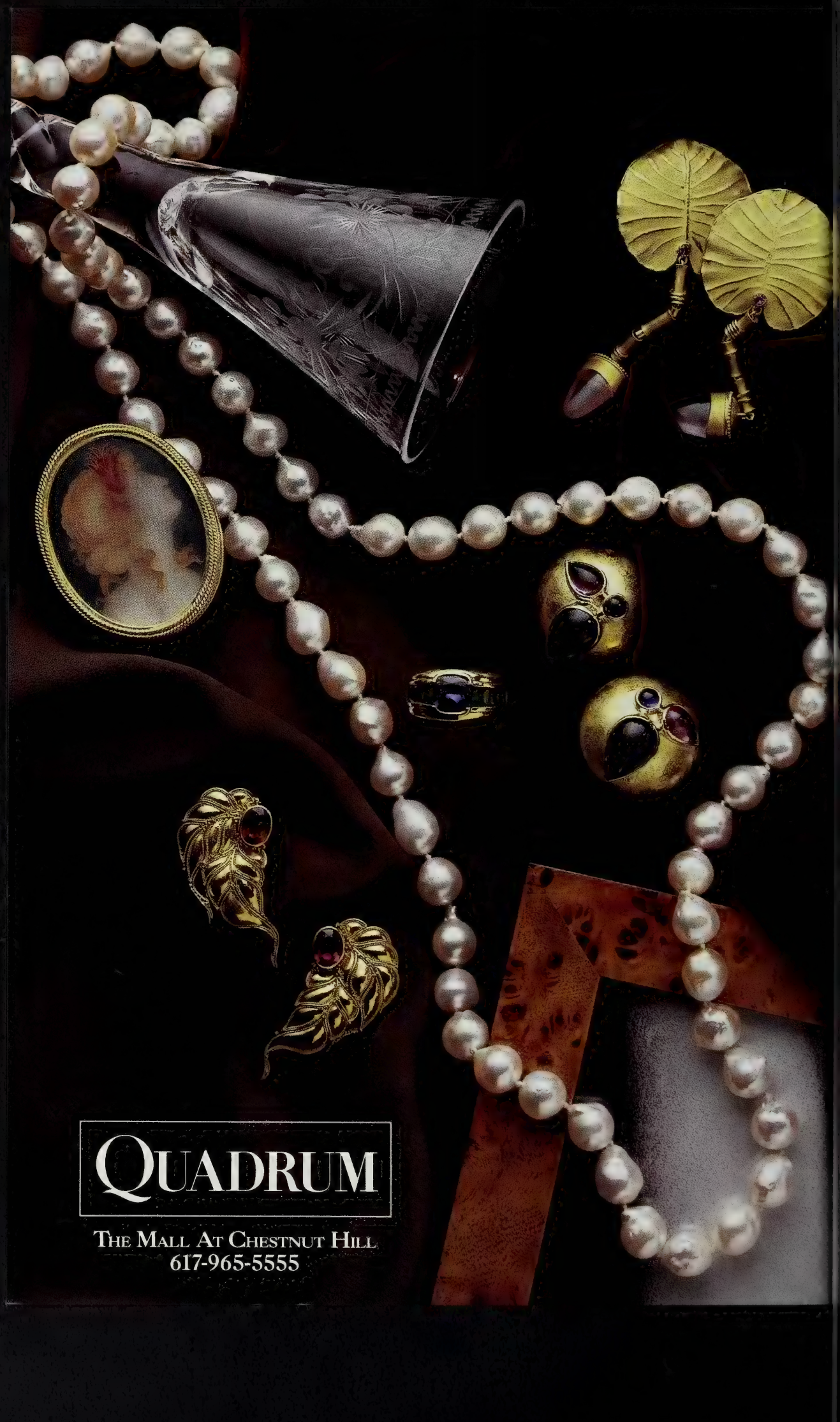
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Boston Symphony Chamber Players at Jordan Hall, Sunday, February 5

The Boston Symphony Chamber Players will perform the second concert of their 1988-89 Jordan Hall series on Sunday afternoon, February 5, at 3 p.m. Pianist Gilbert Kalish joins the Chamber Players for this program, which will include Walter Piston's Woodwind Quintet, Leon Kirchner's Concerto for violin, cello, ten winds, and percussion, and Fauré's Piano Quartet in C minor, Opus 15. Single tickets at $14.50, $11, and $8 are available at the Symphony Hall box office, or by calling Symphony-Charge at (617) 266-1200.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Vernon and Marion Alden Chair

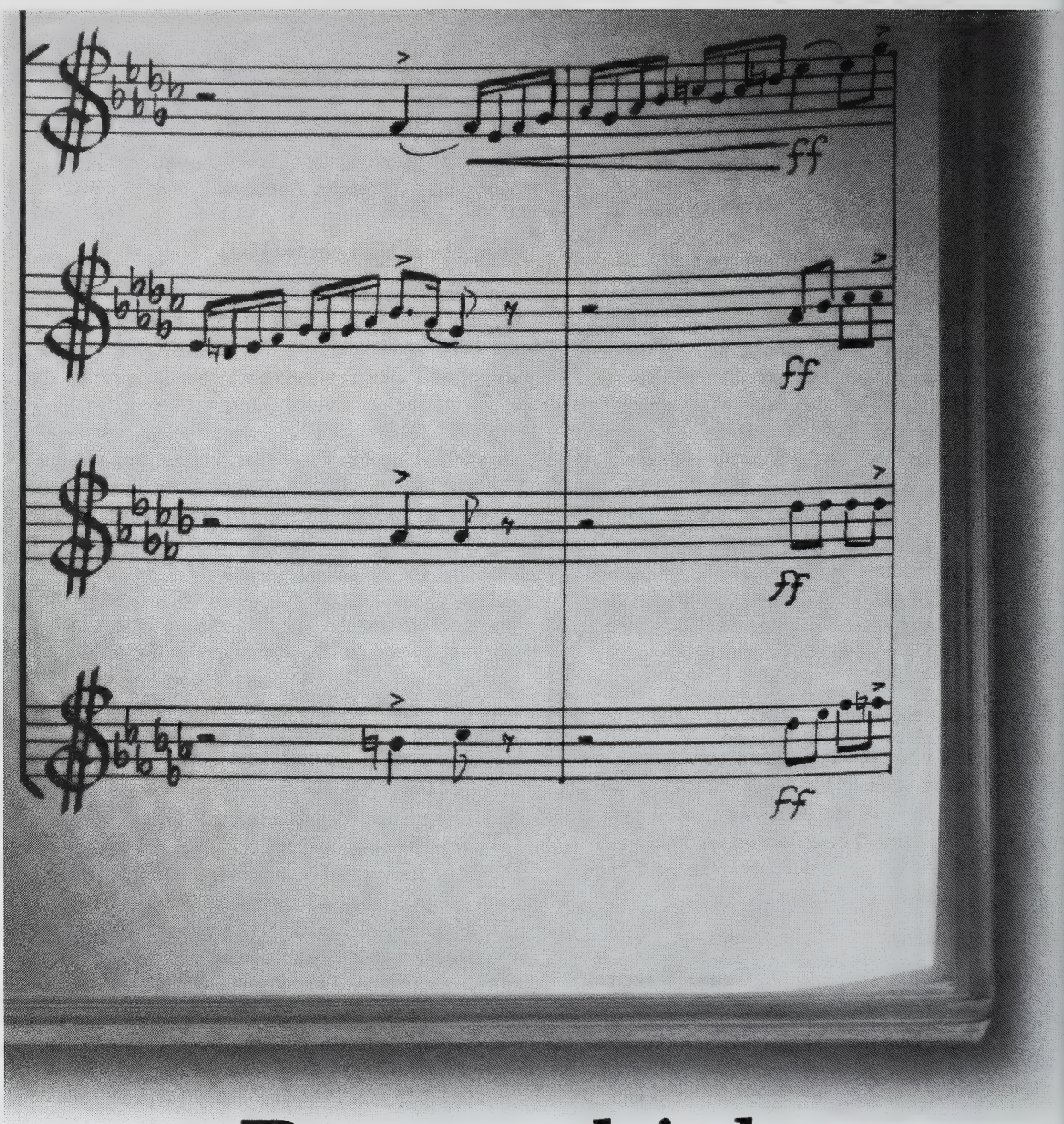
Throughout his distinguished career, Vernon Alden has been active in academia, business, the arts, and international affairs. A former chairman of the Boston Company, president of Ohio University, and associate dean of the Harvard Business School, he is now a director of seven corporations, national chairman of the Associated Japan-America Societies, president of the Japan Society of Boston, and a dedicated Trustee of the Boston Symphony Orchestra. Mr. Alden was awarded the Order of the Rising Sun by the Emperor of Japan for his contribution toward improving trade relations between America and Japan. Marion Alden is an interior designer with her own company, Creative Concepts, Ltd., and is an amateur painter and pianist who has passed on her love of music to her children. "When he was growing up, our son Rob was inspired by a talented cellist in our university orchestra to study and play the cello," explains Mrs. Alden. "When we decided to make a major gift to the BSO, we thought endowing a cellist's chair would have special meaning for our family." The Aldens' gift has endowed the position of assistant principal cellist currently occupied by Martha Babcock.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Upcoming Supper Concerts will feature music of Strauss and Schumann (February 2 and 4), Bartók and Brahms (February 9 and 11), and Bartók and Haydn (February 14 and 28). Speakers for upcoming Supper Talks include BSO violinist Leonard Moss (March 9) and BSO Managing Director Kenneth Haas (March 16). The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492, ext. 177.

The Walter Piston Society

The Boston Symphony Orchestra is pleased to announce the establishment of the Walter Piston Society for those individuals who have created a provision in their estate plans to benefit the BSO, and who have informed us of their generosity. Charter members of the Walter Piston Society will be honored on Wednesday, March 22, at a luncheon in Symphony Hall; following the luncheon they will attend a closed BSO rehearsal under the direction of guest conductor Charles Dutoit. If you have made arrangements to remember the BSO in your will but have not informed the Development Office, please notify Joyce Serwitz, Assistant Director of Development, 266-1492, ext. 132, who will add your name to the mailing list for invitations.



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BSO Members in Concert

The Boston Composers String Quartet, which includes BSO violinist James Cooke, will present a program of works by Harbison, Hoffman, Gokita, Levering, and Woolf on Sunday, January 29, at 2 p.m. Tickets are $8 and are available at the Jordan Hall Box Office. For further information call 524-1557.

Charles Kavalovski is soloist in Reinhold Glière's Horn Concerto with Mark Churchill conducting the Brockton Symphony Orchestra on Sunday, January 29, at 7:30 p.m. at Brockton High School Auditorium, on a program also including Kabalevsky's *Colas Breugnon* Overture and Shostakovich's Symphony No. 5. Tickets are $9 ($5 students). For further information call (508) 584-6977.

BSO principal clarinetist Harold Wright is guest artist for a performance of the Brahms Clarinet Trio on the Boston debut recital of cellist Eugene Bondi on Sunday, January 29, at 8 p.m. at the Longy School of Music in Cambridge. The program also includes music of Britten, Debussy, and Villa-Lobos. Tickets are $10 ($5 students and seniors). For further information or reservations call 437-0231.

Collage New Music presents "A Tribute to Martin Luther King, Jr., and the Black Composer" with a program of works by contemporary black composers—including Olly Wilson, George Walker, T.J. Anderson, and Hale Smith—on Monday, January 30, at 8 p.m. at the Longy School of Music in Cambridge. Gunther Schuller conducts; tenor William Brown and soprano Joan Heller are featured. Tickets are $10 ($5 students and seniors). For further information call 437-0231.

BSO bass trombonist Douglas Yeo will be a featured guest artist at the annual convention of the Trombone Association of Western Massachusetts, to be held at Holyoke Community College on Sunday, February 5; all events are free and open to the public. Mr. Yeo will conduct an orchestral audition coaching session, give a solo recital, and perform as soloist with the Worcester Polytechnic Institute Trombone Choir. For further information, call David Neill of the Trombone Association of Western Massachusetts, (413) 732-4137.

BSO members Harvey Seigel, violin, and Martha Babcock, cello, perform music of Bach, Franck, and Beethoven with pianist Virginia Eskin at the Gardner Museum on Sunday, February 12, at 3 p.m. Admission is $5; for further information call 566-1401.

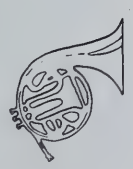
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

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Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Leo Panasevich
Carolyn and George Rowland chair

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Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

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Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

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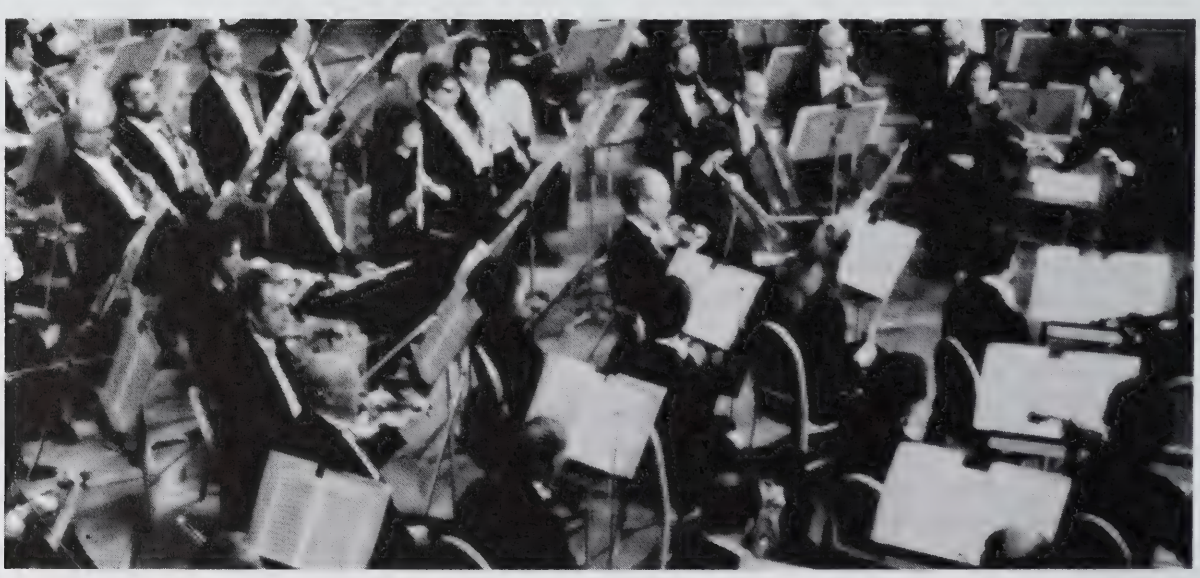
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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





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Marc Jeanneret
Betty Benthin
*Mark Ludwig
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Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
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Esther S. and Joseph M. Shapiro chair
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Sandra and David Bakalar chair
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Luis Leguía
Robert Bradford Newman chair
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Lillian and Nathan R. Miller chair
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*Jerome Patterson
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Harold D. Hodgkinson chair
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Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

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Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
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Mildred B. Remis chair
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English Horn
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Ann S.M. Banks chair
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Peter Hadcock
E-flat Clarinet

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Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

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Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
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The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Ronald Barron



Ronald Barron joined the Boston Symphony Orchestra in 1970 and became its principal trombonist in 1975. A graduate of the Cincinnati College Conservatory of Music, where he studied with Ernest Glover, Mr. Barron won the highest trombone prize awarded at the 1974 Munich International Competition and subsequently appeared as soloist with the Bavarian Radio Orchestra. Mr. Barron has been soloist with the Boston Pops Orchestra; his recordings include a solo album of twentieth-century music for trombone entitled "Le Trombone Française" and an award-winning album of American band music from the turn of the century entitled "Cousins." Mr. Barron teaches at Boston University and at the Tanglewood Music Center.

Betty Benthin



Originally from Idaho, violist Betty Benthin began teaching when she was seventeen, at the Wilmington School of Music in Delaware, and was a piano teacher for many years before beginning her career as an orchestra player some fifteen years ago. Before joining the Boston Symphony Orchestra in 1977 she was a member of the St. Paul Chamber Orchestra and the Minnesota Orchestra. Ms. Benthin double-majored in violin-viola and piano with an emphasis on chamber music throughout her school years at the New School of Music and at the Curtis Institute. She describes herself as a "specialist in non-specialization"; her current interests include technological applications in education and organizational behavior.

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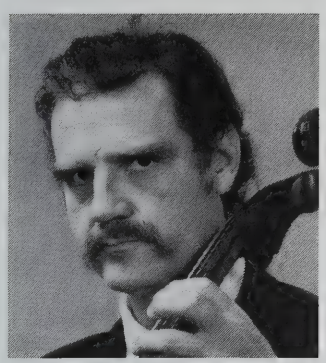
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Luis Leguía



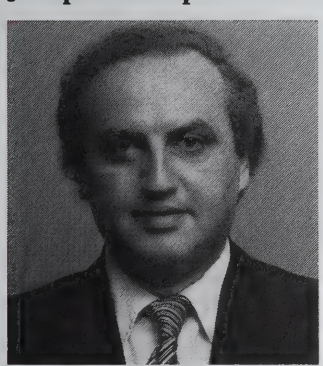
Born in Hollywood, California, cellist Luis Leguía trained at the Ecole Normale in Paris, and at Juilliard; his teachers included Arthur Van der Bogarde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Mr. Leguía has played concerts and solo recitals on several continents, making tours through Europe, South Africa, Lebanon, and Ethiopia. He has made seven tours of South America and has performed widely in Canada and the United States. Formerly a member of the Houston Symphony, the National Symphony, and the Metropolitan Opera Orchestra, Mr. Leguía joined the Boston Symphony Orchestra in 1963. He has given numerous first performances, including the Boston premiere of Schoenberg's Cello Concerto and the world premiere performances of works by Walter Piston, Robert Parris, and Vincent Frohne. Robert Evett composed a cello concerto for Mr. Leguía, who gave the world premiere of that composition at the National Gallery of Art in Washington, D.C., on the occasion of its hundredth anniversary. Other composers who have written works expressly for Mr. Leguía include Walter Piston, Gunther Schuller, and Joseph Soler. While on sabbatical from the Boston Symphony Orchestra during the winter of 1984-85, Mr. Leguía performed the complete cello suites of J.S. Bach in Madrid, Spain. He also made recital and concerto appearances in Portugal, Berlin, Tübingen, and Belgium, and did research on Spanish music for the cello.

Leo Panasevich



Violinist Leo Panasevich's parents were music lovers who encouraged him and his older sister to begin music lessons. Mr. Panasevich began studying with Louis Persinger at the age of nine and continued his studies after winning a fellowship at the Juilliard Graduate School of Music. He also studied with Georges Enesco at the Institute Instrumental in Paris. Mr. Panasevich joined the Boston Symphony Orchestra in 1951, after serving as assistant concertmaster of the National Symphony of Washington, D.C., and as concertmaster of the Ballet Russe de Monte Carlo and the Brevard Music Festival. An original member of the Cambridge String Quartet, Mr. Panasevich teaches privately.

Joseph Pietropaolo



A native of Boston, BSO violist Joseph Pietropaolo won a Fulbright Award in 1959 to study viola d'amore with Renzo Sabatini at the Accademia di Santa Cecilia in Rome. A graduate of the New England Conservatory of Music, he joined the Boston Symphony Orchestra in 1960 and now combines his BSO activities with playing in the Curtisville Consortium. A former faculty member at the Boston Conservatory of Music and Lowell State University, he now teaches privately. In 1982, Mr. Pietropaolo was a soloist at the First International Viola d'Amore Congress, held at the University of Wyoming. He has played viola d'amore in the *St. John* Passion, and he is interested in chamber music and instrument repair.

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MOZART — Piano Concerto No. 26 in D, K.537, *Coronation*
Allegro
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Igor Stravinsky
Octet for wind instruments



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began his Octet in Biarritz late in 1922, completing it in Paris on May 20 of the following year. The first performance took place at the Koussevitzky Concerts at the Paris Opéra on October 18, 1923, Stravinsky conducting. Colin Davis introduced the Octet to the repertory of the Boston Symphony Orchestra in subscription concerts of November 1974; André Previn conducted the orchestra's only previous Tanglewood performance in August 1982. The score calls for flute, clarinet, two bassoons, two trumpets, tenor trombone, and bass trombone.

Stravinsky related once that the Octet was inspired by a dream he had of a group of instruments playing "some attractive music" that he was unable to recognize or remember the next day. He did, however, note how many instruments were playing and what they were.

> I awoke from this little concert in a state of great delight and anticipation and the next morning I began to compose the *Octuor*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like the *Histoire du soldat*, but an instrumental sonata.

In fact, the Octet marks Stravinsky's return to sonata form for the first time since his maturity as a composer; it is thus seen as one of the landmarks of his neoclassical style. But, of course, he does not simply imitate eighteenth-century practice. His music had always involved such elements of sonata practice as repetition and contrast of passages for symmetry and balance, but they had not before made extensive use of modulation and key changes to signal the form, nor was he particularly interested in a dialectic of conversation between "first themes" and "second themes" that might (as in the standard view of sonata form) generate a climactic synthesis. In short, the sonata that he wrote, however much it might have hinted at older music, remains pure Stravinsky.

The composer was apparently nervous about the reception of the piece, especially after the debacle of the *Symphonies of Wind Instruments*, which Koussevitzky had conducted at the end of a romantic program for full orchestra, thereby intensifying the work's austerity and making it seem ludicrous—or at least, incomprehensible—by comparison. Stravinsky chose to conduct the premiere of the Octet himself, though again the sight of eight instrumentalists against the huge auditorium of the Paris Opéra must have been a strange one to an audience hearing the new piece for the first time. It was also one of the first times that Stravinsky had conducted in public. To the sympathetic Jean Cocteau, the composer's gesticulations, which were a far cry from the silken gestures of an experienced conductor, suggested "an astronomer engaged in working out a magnificent instrumental calculation in figures of silver."

For Stravinsky, the choice of wind instruments perfectly captured his vision of a music that would be crisp, dry, and of crystal clarity, avoiding all sentimental or "expressive" excess, such as he feared the stringed instruments might be prone to. The first movement suggests the traditional pattern of sonata form, but without the dramatization of the harmony that occurs in, say, Beethoven. Stravinsky's interest is



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almost always in the interplay of melodies and rhythms in a contrapuntal texture.

The second movement is a set of variations on a theme stated at first in the flute and clarinet against offbeat punctuations in the other instruments. Melody is the nearly constant element of the variations, with the theme appearing in recognizable guise (though transposed or slightly decorated throughout), while the accompaniment changes character from one variation to the next. The first variation, featuring running scale passages in the upper parts over the theme melody in the trombones, recurs twice, making a little rondo of the movement.

The variations lead straight on into the finale, which begins with a leaping theme in the first bassoon against eighth-note scales in the second. The overall contrapuntal character is maintained almost to the end, when the instruments begin a breathless chordal passage that divides the eighth-notes of two 2/4 measures into a pattern of 3+3+2, bringing the work to a close on one last sharp, dry chord.

One of the very first pieces of prose that Stravinsky ever wrote about his music was an article for *The Arts* in January 1924 dealing specifically with the Octet. There he maintained:

> This sort of music has no other aim than to be sufficient in itself. In general I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest. The play of the musical elements is the thing.

—Steven Ledbetter



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Wolfgang Amadè Mozart
Piano Concerto No. 26 in D, K.537, *Coronation*



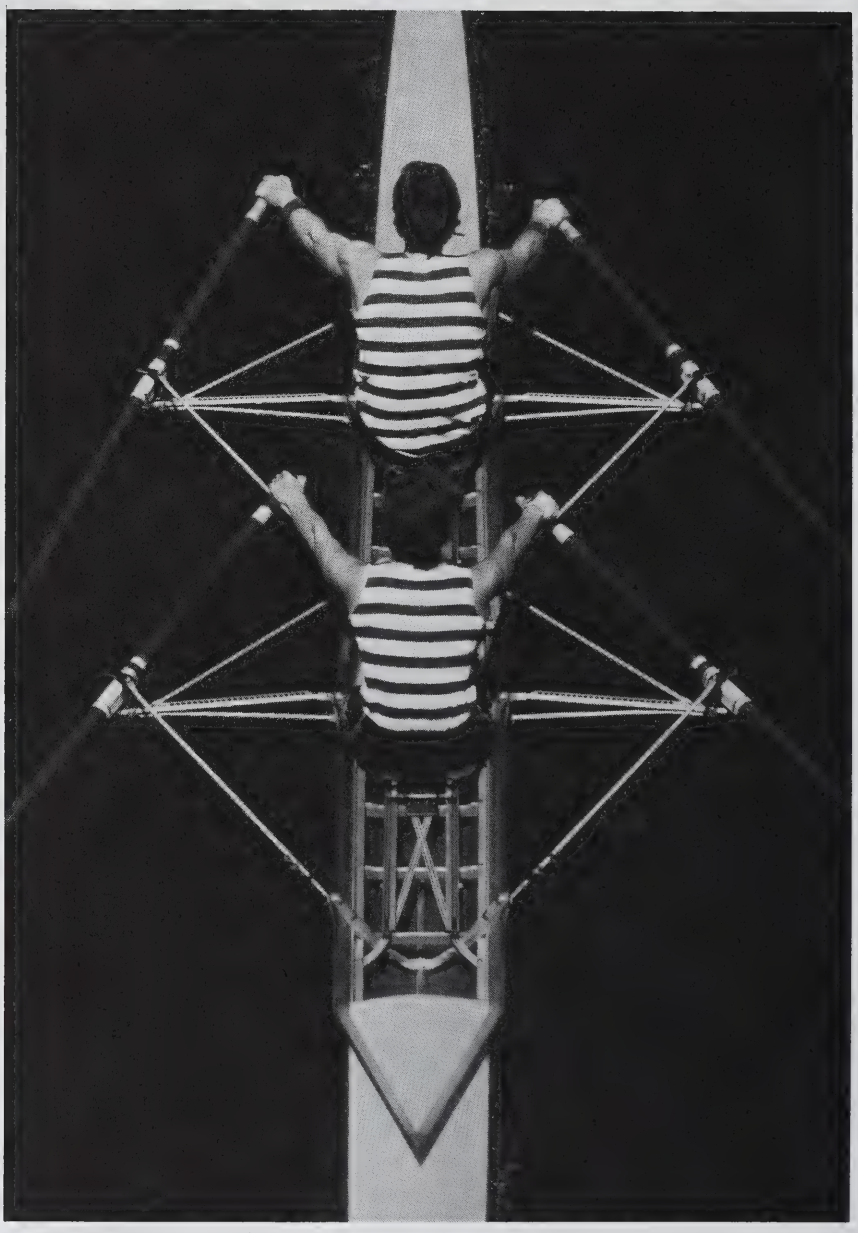
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his D major piano concerto on February 24, 1788. Mozart played what may have been the first performance of the work at the court in Dresden on April 14, 1789, but it was his performance of the work in Frankfurt-am-Main, during the coronation festivities of Emperor Leopold II, on October 9, 1790, that gave the concerto its familiar nickname. The first American performance took place in Boston on February 17, 1870, with the orchestra of the Harvard Musical Association under the direction of Carl Zerrahn and soloist Hermann Daum. Following a single Boston Symphony Orchestra performance in Cambridge in November 1898, with Wilhelm Gericke conducting and pianist George Proctor, the concerto was not performed by the BSO again for nearly half a century. Serge Koussevitzky programmed it twice, once with Frances Nash in 1941, later with Robert Casadesus in 1945. The only BSO performances since that time were given in Symphony Hall and on tour to Brooklyn and Carnegie Hall in February 1970; Colin Davis conducted, and Ingrid Haebler was the soloist.

The *Coronation* Concerto has suffered in recent years because its nickname leads us to expect something grand and powerful. But Mozart surely never heard that title, and he certainly did not have any coronation in mind when he was composing the piece. Only the accident that he gave a performance (not the premiere) in the city where the coronation of the new Holy Roman Emperor was being celebrated, nearly three years after Mozart had finished the concerto, offers dubious justification for the nickname.

After composing a string of astonishingly rich and diverse piano concertos at an extraordinary pace in the mid-1780s, Mozart seems to have lost interest in the genre, whether owing to lack of performance opportunities or the turning of his artistic impulse in a different direction. Between 1782 and 1786 he composed no fewer than seventeen piano concertos, but in his last three years, he completed only two more. And though concertos had been his stock-in-trade as composer-performer, this one seems to have been rather unlucky from the financial point of view. Mozart must have intended to play it himself, since he only sketched the solo part. As the composer-performer, of course, he knew very well how it was to go, and it was to his advantage not to write it out in full, since that would prevent unscrupulous copyists from surreptitiously selling it without the composer's permission—and without his receiving the income a sale might produce! But if a performance was in view in February 1788, when he finished the concerto, it must have fallen through.

A year later, Mozart agreed to travel to Berlin with Prince Karl Lichnowsky; en route they visited the court at Dresden, where Mozart was unexpectedly asked to perform for the Elector. This was a pleasant surprise, for, as he reported to Constanze, "it is usually very difficult to get a hearing, and you know that I never thought of performing at court here." On April 13, 1789, he put together a small concert that included his Divertimento in E-flat for string trio, K.563, which "was played quite decently," and some soprano arias from *Figaro* and *Don Giovanni*. "The

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next day I played at court my new concerto in D, and on the following morning, Wednesday, April 15th, I received a very handsome snuff-box." (A very handsome purse might have been more welcome!) It is clear that less than forty-eight hours passed between the first intimation of this performance and the actual concert, so there can scarcely have been more rehearsal than a sight reading.

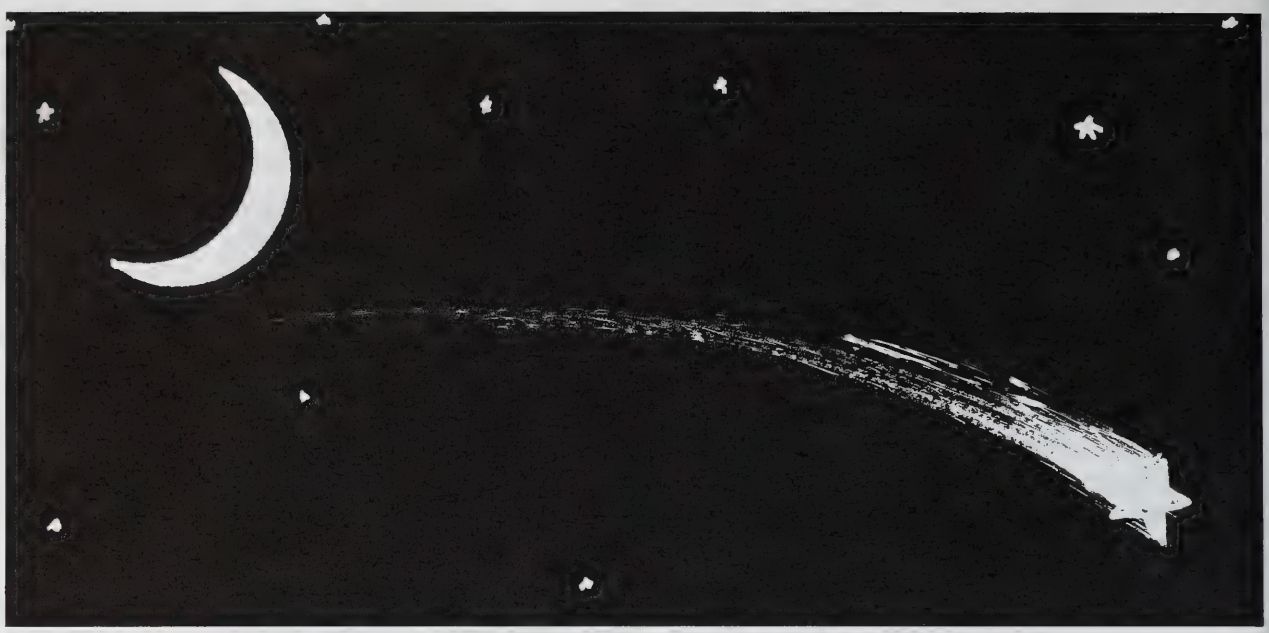
Mozart was bitterly disappointed when, upon the death of Emperor Joseph II, he sought some small court appointment from the new emperor, Leopold II, but failed to receive any recognition whatever. The court musicians, including Salieri, were required to provide music for the coronation festivities, which would take place in Frankfurt-am-Main during the month of October 1790. Mozart was badly in need of money, and he felt that the festive mood of Frankfurt would be conducive to successful concert-giving. Persuading his brother-in-law, Franz Hofer, a violinist, to travel with him and share the profits that he hoped to make, and pawning his silver plate to hire a coach, he set off for Germany. After a journey of six days, he arrived in Frankfurt on September 28 and immediately wrote to Constanze, delighted at having been able to find a room in the suburbs of the city, packed as it was with visitors for the coronation. "I am firmly resolved to make as much money as I can here and then return to you with great joy." During the days that followed, he spent some time composing an Adagio for a mechanical clock, not because he was interested in the commission ("the works consist solely of little pipes, which sound too

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high-pitched and too childish for my taste"), but for the sake of the fee. He was finding himself famous and admired in Frankfurt, but that didn't help: "the Frankfurt people are even more stingy than the Viennese." To make matters worse, his concert was "a splendid success from the point of view of honor and glory, but a failure as far as money was concerned. Unfortunately some Prince was giving a big *déjeuner* and the Hessian troops were holding a grand *manoeuvre*." Depressed with the financial outcome of his journey, Mozart was eager to return home. He never heard or played the D major concerto again.

But unlike so many of his works, the *Coronation* Concerto did not fall into oblivion during the nineteenth century. During a time when Mozart's music was so little appreciated, it was one of his most popular and frequently performed works. Yet it remains one of the most problematic of Mozart's compositions, both for its style and for the accuracy of the musical text. The published score, which appeared after the composer's death, has a piano part filled in by someone other than Mozart—possibly the publisher André (the autograph manuscript with his very sketchy solo part is now in the Pierpont Morgan Library in New York).

What seems most unusual in the style of the concerto is what has struck some observers as the empty flashiness of the solo part. It is certainly more brilliant, and more difficult technically, than many other Mozart concertos. Yet the orchestral part shows little of the intricate facture of the last concerto Mozart had written, the one in C major, K.503. Charles Rosen, in his book *The Classical Style*, makes some especially perceptive comments about this maligned concerto. Rosen points out that K.537 is the most "progressive" of all Mozart's piano concertos if seen from the vantage point of the early romantic era, the most similar in style to the concertos of Johann Nepomuk Hummel or Carl Maria von Weber, or even early Beethoven. "One might say that this is the concerto that Hummel would have written if he had had not only a remarkable talent but genius."

The thematic tightness that so delights analysts studying K.503 is generally lacking here. Instead, Mozart opens up the form with transitional passages lacking any thematic function, serving to mark time until the arrival of the next theme, thus making the new theme more of an event. Where the classic concerto was a carefully balanced harmonic structure shaped by the careful deployment of thematic material, the romantic concerto aims above all to project the themes. One might even suggest that K.537 takes a step in the direction ultimately of the Rachmaninoff piano concertos or other late romantic epigones. The loosening of the form is compensated by the increasing brilliancy of the solo part, a kind of writing aimed evidently at a broader, more general audience than the connoisseurs who appreciated the more intricately worked earlier concertos.

The first-movement ritornello presents all of the material to be heard in the movement except for the beginning of the secondary theme, reserved for the soloist, who offers some momentary surprises in chromatic touches aiming at the minor mode. These will have consequences in some proto-romantic harmonic shifts later in the piece, particularly in the eventful development. The delicate and graceful middle movement is shaped in a straightforward ABA form. The finale is a rondo balancing tunefulness with ever-increasing virtuosity.

—S.L.

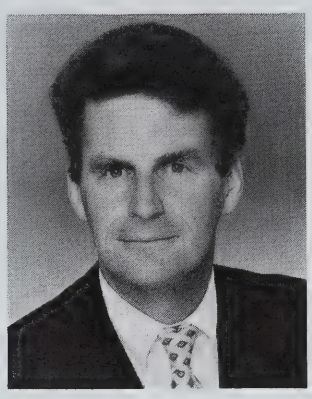


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of his scenario. Andersen's story is quite lengthy—almost a short novel—and rather complicated. A Swiss woman traveling in the winter with her son Rudy falls into a hidden crevasse and dies. The child is rescued by two chamois hunters, but first he has been kissed by the Ice Maiden, who thus begins to exert a power over him. He grows up to become a herdsman in the mountains. When he falls in love with Babette, they plan to be married. The evening before their wedding they row out to an island in Lake Geneva; while they are there, the boat breaks its moorings. Rudy swims out to retrieve it, but drowns in the attempt. It is the Ice Maiden, come to reclaim him, saying, "I kissed you when you were little, kissed you on your mouth. Now I kiss your feet, and you are mine altogether."

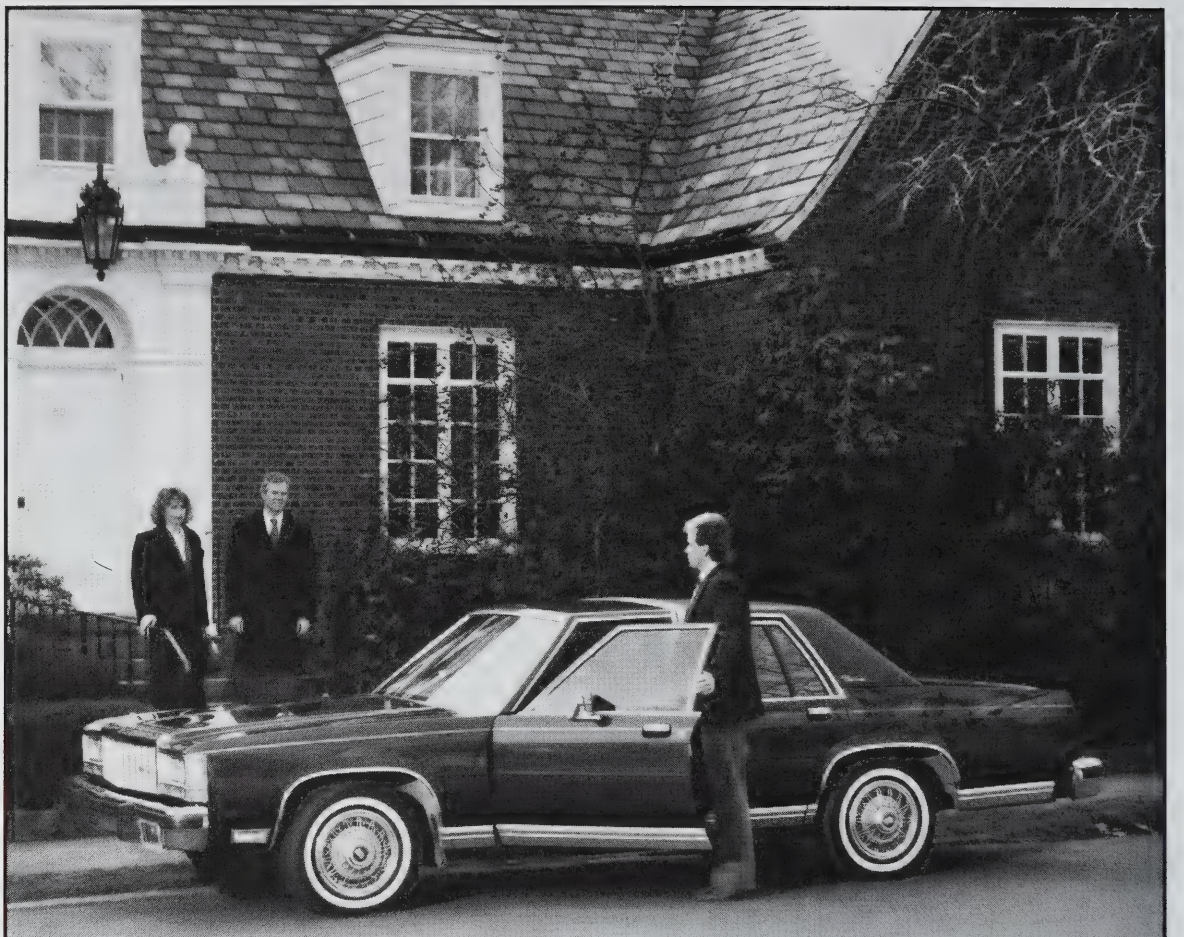
Stravinsky simplified the plot considerably in preparing his scenario, dividing the story into three scenes with a brief epilogue. Indeed, as he continued to work on it, he simplified it further, retaining, as he explained, only "the skeleton of the story." In the first scene, the mother—pursued by spirits in a storm—is separated from her child, who is found and kissed by a fairy. Arriving villagers discover the child and take him home with them. The second scene takes place eighteen years later; the young man and his fiancée are taking part in a village festival. When all but the young man have left, the fairy enters, disguised as a gypsy, and offers to read his palm; she foretells great happiness in his future, and leads him off to the mill. The third scene takes place inside the mill (the fiancée's home), where the peasant girls dance. The young man and the fiancée dance a *pas de deux*, then her friends throw her bridal veil over her head, and she retires with her friends to put on her bridal gown. Soon the young man observes a veiled, white-clad form standing motionless. Thinking her to be his fiancée, he draws near her; they dance. He is drawn into her spell, and when he draws back her veil, he sees the Ice Maiden, who now has possession of him. In the final scene (epilogue), the fiancée arrives, searching for the young man. Suddenly the back wall of the room falls away. The fiancée and the audience



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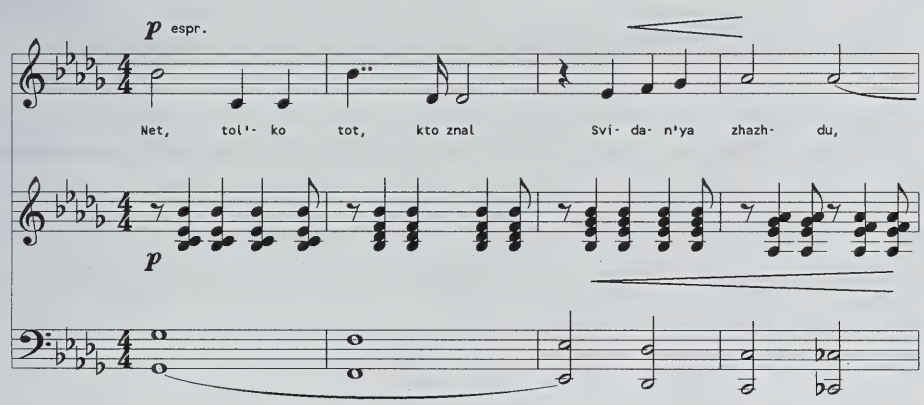
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observe the fairy sitting in the cold winter sky, reaching out her arms to the young man, who is striving to reach her, as if swimming through the vastness of space.

Working with the music of Tchaikovsky was a labor of love for Stravinsky, and the final score is such a fusion of the hearts and minds of both composers that it is not always easy to tell which composer is responsible for what tune. Stravinsky himself was inconsistent in some of his identifications, and it is even possible that some passages that Stravinsky thought were original were really subconscious transmutations of a Tchaikovsky passage that he knew by heart. But all of this is really irrelevant; what counts is the final result, which is the product of Stravinsky's musical imagination, however much it has been colored by his love of the older composer's music. The motivic treatment, the frequent ostinatos, the carefully elaborated irregularities of phrase structure, and the deft but spare orchestral treatment all bespeak Stravinsky. Yet it would be idle to deny that there is an element of romanticism in this score that is almost never encountered elsewhere in the work of Stravinsky, and that must be Tchaikovsky's doing.

Stravinsky did not want to be influenced by any previous orchestral connotations of the music he selected, so he limited himself to choosing from piano pieces and songs, mostly small and tuneful sources that he could develop and transmute as best served his needs. Since Tchaikovsky's songs and piano music are little known here, few listeners will be able to identify the original sources of *The Fairy's Kiss*, with one most important exception. At the climactic moment of the story, when the fairy, dressed in the wedding veil, finally succeeds in completely winning the young man, Stravinsky builds his climax—a real romantic orchestral climax, virtually the only time in the piece when the whole ensemble is playing—from Tchaikovsky's most famous song, "*Net, tol'ko tot, kto znal*," a Russian translation of Goethe's "*Nur wer die Sehnsucht kennt*," usually given in English as "None but the lonely heart."



The ensuing epilogue ("Berceuse of the Eternal Dwellings") quietly recalls the opening theme of Scene One in a sustained, chill mood of repose.

—S.L.

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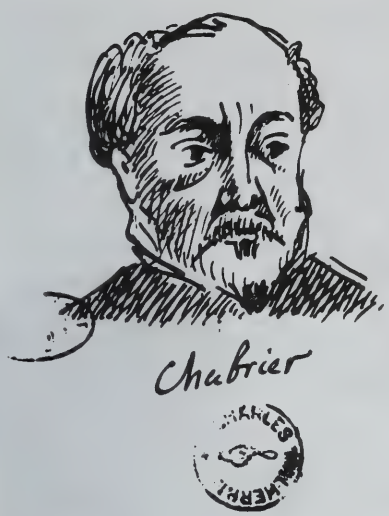
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Emmanuel Chabrier
España, Rhapsody for orchestra



Alexis-Emmanuel Chabrier was born in Ambert, Puy-de-Dôme, France, on January 18, 1841, and died in Paris on September 13, 1894. He composed his rhapsody for orchestra, España, *in 1883; the first performance was given by the Société des Nouveaux Concerts in Paris on November 4, 1883. The American premiere took place in Boston, at a concert of the Philharmonic Society in the old Music Hall on January 14, 1884, but was not heard in the concerts of the Boston Symphony Orchestra until October 15 and 16, 1897, when Emil Paur was the conductor. Karl Muck conducted it thirty-one times between 1907 and 1917. Max Fiedler, Otto Urack, Henri Rabaud, and Pierre Monteux led performances as well. The most recent Symphony Hall performances by the Boston Symphony Orchestra were conducted by Richard Burgin in Young People's Concerts given in December 1926, though, of course, the piece has been a mainstay of the Boston Pops. The score calls for two flutes and piccolo, two oboes, two clarinets, four bassoons, two chromatic horns in F and two natural horns in C, two trumpets, two cornets, three trombones and tuba, timpani, triangle, tambourine, bass drum, cymbals, two harps, and strings.*

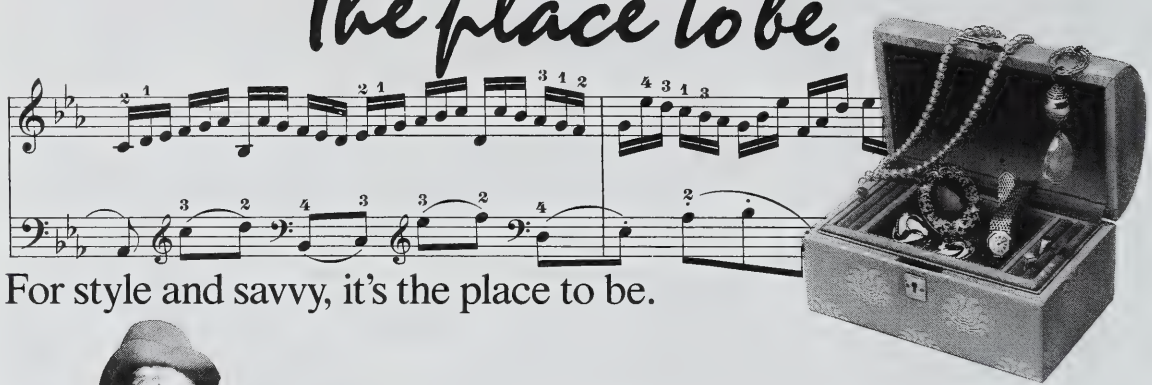
Most people remember Chabrier only by one piece—the scintillating orchestral rhapsody *España*, which has become so popular that it has been virtually banned from the subscription concerts of symphony orchestras and relegated to the category of "light classical music," which invidious term fails to appreciate the craft and sheer imagination that went into it. And with such a small percentage of his music known to the average music lover, it is hardly surprising that few people have any inkling of Chabrier's artistic scope, his delightful personality, or his significance in the development of modern French music.

Chabrier is too often dismissed as a purveyor of light music; we forget that many of his harmonic procedures were picked up by Debussy and Ravel, both of whom esteemed him highly, as did d'Indy, Chausson, Fauré, and Duparc. Poulenc rated Chabrier as one of a half-dozen composers—along with Mozart, Mussorgsky, Debussy, and Stravinsky—who had been prime influences on him. And he was friendly with artists outside the realm of music as well. One of his closest friends was the painter Edouard Manet, who did two portraits of him, one of which is in the Fogg Art Museum in Cambridge. Chabrier also appears in Manet's *Bal masqué à l'Opéra* of 1873 and in other paintings evoking the musical life of his day. He had a serious, lasting interest in modern art, an interest that he demonstrated in the most concrete way possible, with cold cash—and this at a time when early exhibitions of the work of the Impressionists was violently attacked by more academic artists and intellectuals. Over the years he bought many paintings, amassing a remarkable collection that contained, at his death, eleven Manets, six Monets, six Renoirs, two Sisleys, a Cezanne, and a sketch by John Singer Sargent for his Spanish dancer (the completed version of which you can see as you enter the Gardner Museum just up the street).

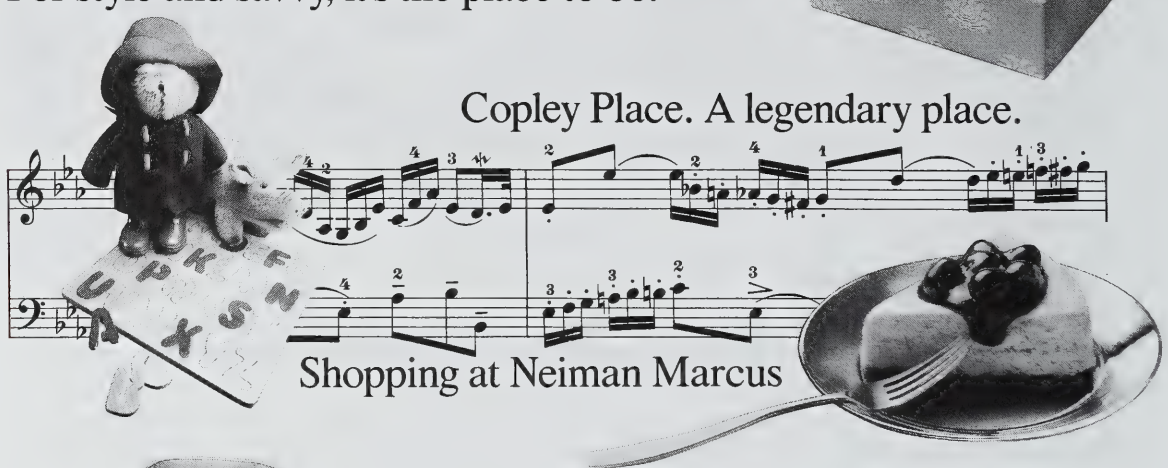
He was also acquainted with literary people, above all with Mallarmé, Zola, Daudet, and especially the poet Verlaine, whose house he frequented at least weekly for several years, with the result that poet and composer collaborated in the early 1860s on two little comic operas, probably intended only for private performance

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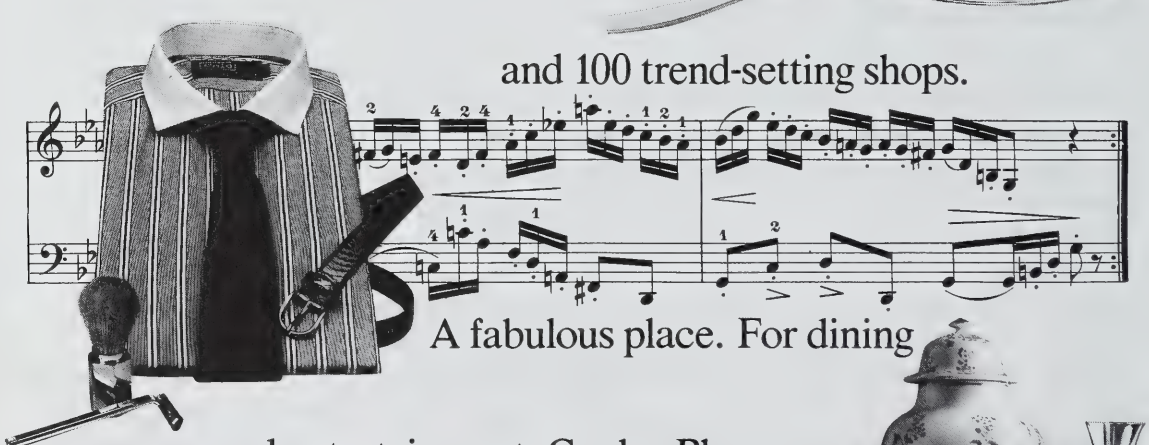


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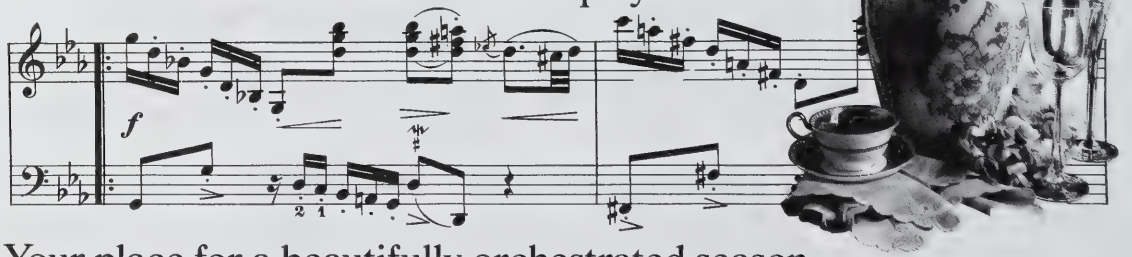
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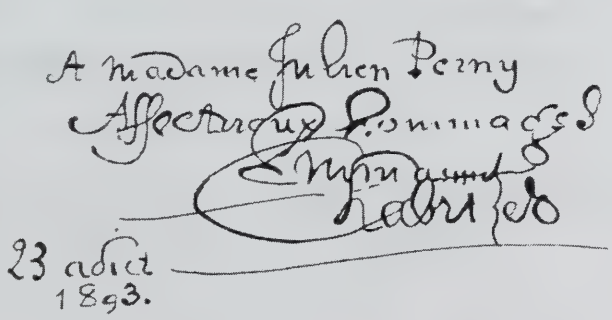
and now, alas, lost.

In addition to the artistic connections, which are of interest in themselves, Chabrier was personally a man of great *joie-de-vivre*, a popular and sociable person with a delightful sense of humor, always willing to indulge in a little horseplay with his friends of all ages.

It was not originally his intention to become a musician. Born in the Auvergne to a family of lawyers and businessmen, he was expected to go into some "practical" line, and even though his musical talent showed itself early in a remarkable ability as a pianist, he pursued the law, at his father's insistence, and entered a humdrum job in the civil service. Fortunately for Chabrier's musical development, his family moved to Paris when he was a boy, so as to obtain a better legal education for him, and there he received all the impetus he needed to pursue music. Still, he was over thirty before he decided to pursue music seriously as a career, which makes him by all odds the record-holder as late starter among significant composers. When the blandly innocuous composer Benjamin Godard once remarked, "What a pity, my dear Emmanuel, that you took up music so late," the witty Chabrier replied, "And what a pity, my dear Benjamin, that you started so early."

During the 1870s, Chabrier began to establish himself, primarily with light works for the stage, *L'Étoile* and *Une Éducation manquée*, both vivacious, delightfully





melodious, and tinged with daring harmonies. The bulk of Chabrier's music was written for the theater, but he had the most extraordinary bad luck. His large serious opera, the rather Wagnerian *Gwendoline*, was produced at the Théâtre de la Monnaie in Brussels in 1886, where it was favorably received, but after two performances the director of the theater went broke and the opera was withdrawn. His most successful opéra-comique, *Le Roi malgré lui* (*King In Spite of Himself*), was a great success at the Opéra-Comique in 1887, but the theater burned down after the third performance. *Gwendoline* was mounted in Paris at the Opéra in 1893, but by then Chabrier's health was in precipitous decline and he was suffering from a general paralysis, evidently caused by syphilis, and could take little pleasure in the revival. Recent years have seen recordings of these operas, allowing a much easier evaluation of Chabrier's achievement.

But one work has never been out of the repertory since it was first premiered, and it ranks as one of the most brilliant of all evocations by a French composer of Iberian sounds and music. Chabrier and his wife visited Spain during the entire last half of 1882, visiting every region and absorbing as much of its music as he could (this is reported in his vivid, absorbing, even risqué correspondence). In Seville he experienced flamenco for the first time and wrote to his publishers Enoch and Costallat:

> What an eyeful we're getting of Andalusian behinds wiggling like frolicsome snakes! Every night finds us at the *bailos flamencos* [sic], surrounded both of us by *toreros* in lounge suits, black felt hats cleft down the middle, jackets nipped in at the waist and tight trousers revealing sinewy legs and finely modelled thighs. And all around the gipsy women singing their malagueñas or dancing the tango, and the manzanilla circulating from hand to hand that everyone is forced to drink. Flashing eyes, flowers in their lovely hair, shawls knotted at the waist, feet tapping out an endless variety of rhythms, arms and hands quivering, undulating bodies in ceaseless movement, dazzling smiles and that admirable

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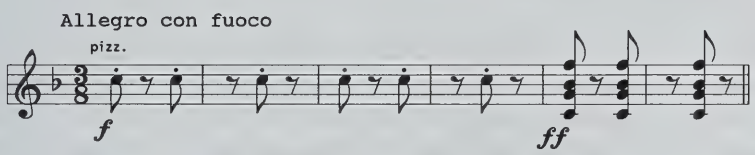
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> Sevillian behind moving in every direction while the rest of the body remains motionless . . . . Meanwhile the two solemn guitarists, puffing their cigarettes, keep on strumming anything that goes in 3/4 (only the tango is in duple time) . . . . [E]xclamations and ceaseless handclappings; it's wonderful how they clap instinctively *off-beat* in 3/4 time while the guitar steadily keeps up the rhythm.

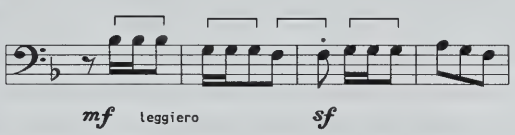
In a letter to another friend, Chabrier noted down some typical Spanish rhythms, and eventually, in a letter written in quite fluent Spanish to the conductor Charles Lamoureux, Chabrier described the piece that he was writing as a result of his Spanish visit:

> . . . *una fantasia extraordinaria, muy española* . . . my rhythms, my tunes will arouse the whole audience to a feverish pitch of excitement; everyone will embrace his neighbor madly—and you, too, will be obliged to hug Dancla [the concertmaster] in your arms, so voluptuous will be my melodies.

And so it was: when Lamoureux conducted the premiere on November 4, 1883, *España* was instantly repeated by audience demand, and it had to be included in several other Lamoureux concerts during the season. Actually, Chabrier had originally composed *España* for piano solo (to show off his own formidable technique); it was Lamoureux who suggested that he orchestrate it. The result was a sparkling achievement, demonstrating once and for all that Chabrier was more than simply a gifted amateur. As one of the the first Franco-Spanish compositions to be inspired by the actual music of Spain, and not simply by the composer's imagination (as *Carmen* had been just eight years earlier), *España* sparked a whole series of Iberian music by other French composers. The character is marked from the vamp of the opening bars, with beats arranged in a 2/8 pattern against the 3/8 of the dance, with the offbeat punctuation mentioned by Chabrier in his letter from Spain.



This continues in the first tune, and frequently elsewhere throughout the rhapsody.



There is hardly any point in analyzing music of such verve and energy; it simply carries the listener along with it. Chabrier's work has proved lastingly captivating: Emil Waldteufel stole its themes soon after its appearance for an *España* waltz, and one of Perry Como's biggest hits from the 1950s ("Hot Diggity Dog") took two of Chabrier's themes (by then out of copyright) and simplified their rhythm to make a Tin Pan Alley number. But Chabrier's own score, frolicsome and intoxicating as it was when first heard a century ago, towers over all imitations.

—S.L.

More . . .

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail (often more than one can usefully assimilate) about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters, edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Craft has edited two further volumes that are essentially coffee-table books, full of photographs and reminiscences, but they are by no means devoid of interest, particularly for the many reproductions of Stravinsky manuscripts (sometimes, in the case of short works, a complete facsimile). *Igor and Vera Stravinsky* is the more personal of the volumes, tracing the loving fifty-year relationship of the composer with the woman who became his second wife and illustrating his social surroundings. *A Stravinsky Scrapbook, 1940-1971* deals with the professional aspects of the composer's American years. Boris Asaf'yev's *A Book about Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929, but only recently translated into English by Richard F. French and published in this country (UMI Research Press), is a valuable view of his early work from the vantage point of mid-career. Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of the works up to the instrumental compositions of the mid-1920s, to which is appended a short added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Recent issues in our view of Stravinsky are treated in *Confronting Stravinsky*, edited by Jann Pasler (University of California), a compendium of the papers read at a centennial conference.

The only available recording of the Octet features Riccardo Chailly conducting the London Sinfonietta (London, coupled with the *Fanfare for a New Theater*, the suite from *Le Baiser de la fée*, and the two Suites for small orchestra). There was once a valuable set of two LPs containing Stravinsky's own performances of his four great neo-Classical ballets, *Pulcinella*, *Apollon musagètes*, *Orpheus*, and *Baiser de la fée* (CBS), but it is not currently available in any format. The only complete recording of *The Fairy's Kiss* in the catalogues is that by Neeme Järvi with the Scottish National Orchestra (Chandos LP). Fritz Reiner's recording of the ballet suite with the Chicago Symphony Orchestra has been reissued on compact disc (RCA, coupled with the *Song of the Nightingale* and Alan Hovhaness' Second Symphony; in the LP and cassette versions, the *Song of the Nightingale* is omitted). The newest recording of the suite is Riccardo Chailly's (the same disc mentioned above, with the Octet).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos; Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback), which shaped my view in this program note. Géza Anda's performance of the *Coronation* Concerto with the orchestra of the Salzburg Mozarteum is currently available only on cassette (DG). The other recordings mentioned here are all available in all three formats. Malcolm Bilson gives a distinguished account on a fortepiano with an orchestra of period instruments—the English Baroque Soloists—under the direction of John Eliot Gardiner (DG, coupled with the C major concerto, K.503). For modern instruments, fine choices include Alfred Brendel with the Academy of St. Martin-in-the-Fields, Neville Marriner conducting (Philips, coupled with the Concerto No. 8 in C, K.246); Murray Perahia as soloist and conductor with the English Chamber Orchestra (CBS, coupled with the Rondos in A, K.386, and D, K.382); and Vladimir Ashkenazy as soloist and conductor with the Philharmonia Orchestra (London, coupled with the Concerto in C, K.503).

Few composers have been as well served by a biographer as has Chabrier in Rollo Myers' vivid and enthusiastic *Emmanuel Chabrier and his Circle* (Dent, out of print). An excellent broader picture of the milieu in which Chabrier operated may be found in Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* (Oxford paperback). A wealth of photographs and other illustrations of Chabrier, his friends, and his work can be found in Roger Delage's *Chabrier*, with text in both French and English, one of a splendid series of volumes of musical iconography (Editions Minkoff & Lattès). *España* is, of course, available on dozens of recordings. Erich Leinsdorf's performance may be heard on a budget-priced LP (Seraphim, coupled with popular orchestral works by Dukas, Ponchielli, Rossini, Smetana, and Wagner). Seiji Ozawa's recent recording with the Boston Symphony Orchestra is available on a Deutsche Grammophon compact disc, with the ballet music from Gounod's *Faust*, the overture to Thomas' *Mignon*, and Offenbach's *Gaîté parisienne*. One other recording deserves special mention, both for its performance and for its program of other orchestral works by Chabrier, many of them heard all too rarely: Armin Jordan conducts the Orchestre National de France in the *Joyeuse marche*, "Danse slave" from *Le Roi malgré lui*, the *Suite pastorale*, the overture to *Gwendoline*, the *Bourrée fantasque* (Felix Mottl's orchestral arrangement of Chabrier piano pieces), and *España* (Erato compact disc).

—S.L.

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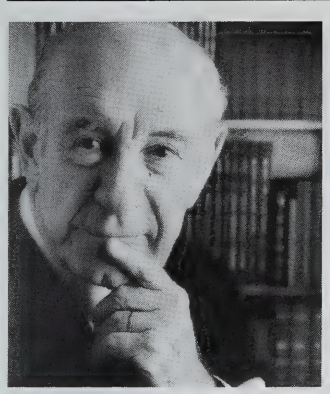
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After holding several musical posts—including the music directorships of the Rochester Philharmonic, the Cleveland Orchestra, and the Boston Symphony Orchestra—during the first thirty years of his career, Erich Leinsdorf decided twenty years ago that he wanted to live the life of a musician who is free of the organizational tasks endemic to such official posts. Such tasks were even part of his activities when he conducted the Metropolitan Opera's entire German repertoire during the late 1930s and '40s, and again when he returned to the Met as music consultant in the 1950s, when he led many performances of a varied repertoire. Choosing to become a guest conductor when he did accomplished his basic goal—independence, leading to a happy collaboration with most of the leading orchestras here and abroad, a list that includes approximately fifty orchestras. Today Mr. Leinsdorf limits his association to ten American and ten European orchestras.

The author of two books—*Cadenza* and *The Composer's Advocate*—and numerous articles which have been published internationally, Mr. Leinsdorf has been recognized as one of today's most outspoken musical minds. He is deeply conscious of what he views as a general retrogressive trend in symphonic programs deriving from the ever-widening appeal of a limited number of, in his words, "overused and overplayed" masterpieces. In general he avoids the majority of "hit parade" pieces; he chooses his programs by asking orchestras for a "want list" (a term familiar to stamp collectors) of "music in short supply," from which he then makes his selections. At the same time, he feels that the various "Fifth Symphonies" and other extremely popular works need to be treated as endangered species, protected from too-frequent performances that might trivialize them or undermine their position. When he does occasionally agree to conduct one of these, he does not repeat it for months or sometimes years, so that he can retain his own freshness of approach.

One of Mr. Leinsdorf's ambitions is to help various ensembles bridge "the cultural gap, which is much bigger than generally assumed." He likes to conduct the great French masters for German audiences (which he feels underestimates them), or to program works of Slavic composers in countries where he feels they are not heard frequently. A champion of new music throughout his career, he still enjoys the challenge of conducting works by living composers, when adequate rehearsal time is available. Mr. Leinsdorf's opinions on most subjects are his own, and rarely conformist in nature. Recently, in his native Vienna, where he regularly conducts concerts and opera, he was asked how he manages to stay clear of international music intrigue and gossip. His reply: "It is easy to keep one's shoes dry by not stepping into a puddle."

Erich Leinsdorf was music director of the Boston Symphony Orchestra from 1962 to 1969. His first appearance with the orchestra was as a guest conductor, in February 1961. He has returned as guest conductor on numerous occasions in recent years, most recently at Tanglewood in July 1982.

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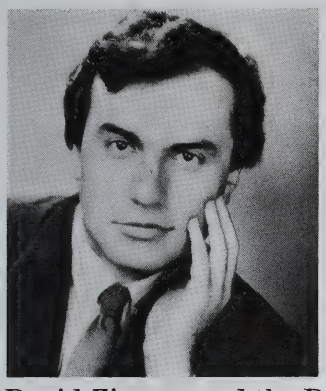
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Yefim Bronfman



Russian-born pianist Yefim Bronfman made his international debut at seventeen, with Zubin Mehta and the Montreal Symphony, launching a worldwide career of orchestral engagements and reengagements, recitals, and chamber music collaborations. This past summer, Mr. Bronfman's festival appearances included the Blossom Festival with the Cleveland Orchestra, the Hollywood Bowl, Great Woods, two Mostly Mozart appearances, and Aspen, for orchestral performances and trio concerts with Cho-Liang Lin and Gary Hoffman. Other engagements included appearances with the Baltimore Symphony under David Zinman and the Berlin Philharmonic under Gary Bertini, an appearance at the Finland Festival with Isaac Stern, a recital with Mr. Stern in Switzerland, a solo recital in Los Angeles, and the completion of a European tour with Shlomo Mintz. Mr. Bronfman's 1988-89 season includes a tour of South America followed by a series of concerts with the Israel Chamber Orchestra, performances with the Chicago Symphony and his debut appearances with the Boston Symphony, with Erich Leinsdorf leading both orchestras, and engagements with the orchestras of St. Louis, Cincinnati, Dallas, Utah, Milwaukee, Dayton, Nassau, Richmond, Columbus, Portland (Maine), and Winnipeg. With Shlomo Mintz, he tours Europe and the United States. Next season he will give solo recitals in the United States, Canada, Austria, Switzerland, and Portugal. Mr. Bronfman's engagements have included appearances with the Berlin Philharmonic, the BBC Orchestra at the Leeds Festival, and the Israel Philharmonic, an all-Brahms recital on German television, a two-week tour of Korea and Japan, appearances with Isaac Stern at the Naantali Festival in Finland, guest appearances with the Guarneri Quartet in New York, and performances with the orchestras of Philadelphia and Baltimore. His first solo recording, a Brahms album for the Musicmasters label, was released last season. His Deutsche Grammophon disc with Shlomo Mintz of the Franck, Debussy, and Ravel violin sonatas received nominations for a Grammy and *Ovation*'s "Chamber Music Record of the Year" award. His album of the Fauré violin sonatas with Shlomo Mintz won a 1988 Grand Prix National du Disque; he has also recorded the Prokofiev violin sonatas with Mr. Mintz. His first compact disc for CBS, of Prokofiev's Seventh and Eighth piano sonatas, was released this fall.

Yefim Bronfman emigrated with his family to Israel in 1973, when he was fifteen. That year he auditioned for Eugene Istomin and Zubin Mehta; in 1974 he won an America-Israel Cultural Foundation scholarship and came to the attention of Isaac Stern. A year after his North American debut in 1975 he toured the United States with the Israel Philharmonic under Leonard Bernstein and Zubin Mehta. Mr. Bronfman arrived in the United States in 1976; he made his New York Philharmonic debut in 1978, his recital debut in 1981 at the Kennedy Center, his New York recital debut at the 92nd Street Y in 1982, and his Berlin Philharmonic debut in 1983. Born in Tashkent, in the Soviet Union, in 1958, Mr. Bronfman began his piano studies when he was seven, with his mother; both his father and sister are violinists. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at Juilliard, Marlboro, and Curtis; among his teachers were Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin.

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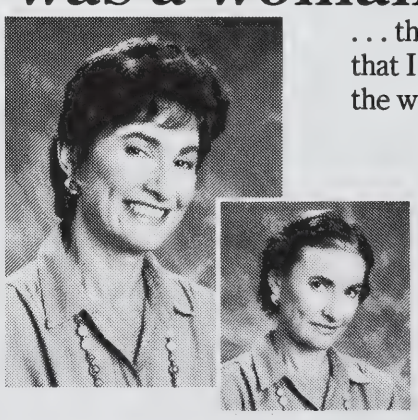
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Thursday, February 2, at 8
Friday, February 3, at 2
Saturday, February 4, at 8
Tuesday, February 7, at 8

MAREK JANOWSKI conducting

SCHUMANN — Overture from the incidental music to Byron's *Manfred*, Opus 115

SCHUMANN — Symphony No. 3 in E-flat, Opus 97, *Rhenish*
Lebhaft (Lively)
Scherzo: Sehr mässig (Very moderate)
Nicht schnell (Not fast)
Feierlich (Solemn)
Lebhaft (Lively)

INTERMISSION

WAGNER — Overture to *Die Meistersinger von Nürnberg*

WAGNER — Prelude and "Love-death" from *Tristan und Isolde*

Please note that Giuseppe Sinopoli has had to cancel his appearances at these concerts because of illness.

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Coming Concerts . . .

Wednesday, February 1, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'C'—February 2, 8-9:55
Friday 'B'—February 3, 2-3:55
Saturday 'B'—February 4, 8-9:55
Tuesday 'C'—February 7, 8-9:55

MAREK JANOWSKI conducting

SCHUMANN	*Manfred* Overture
SCHUMANN	Symphony No. 3, *Rhenish*
WAGNER	Overture to *Die Meistersinger*
WAGNER	Prelude and "Love-death" from *Tristan und Isolde*

Thursday 'A'—February 9, 8-9:55
Friday 'A'—February 10, 2-3:55
Saturday 'B'—February 11, 8-9:55
Tuesday 'B'—February 14, 8-9:55

CHRISTOPH VON DOHNÁNYI conducting
ANDRÁS SCHIFF, piano

LIGETI	*Atmosphères*
BARTÓK	Piano Concerto No. 2
BRAHMS	Symphony No. 1

Thursday 'D'—February 16, 8-9:50
Friday 'B'—February 17, 2-3:50
Saturday 'B'—February 18, 8-9:50

CHRISTOPH VON DOHNÁNYI conducting

WEBERN	Passacaglia for Orchestra
STRAUSS	*Till Eulenspiegel's Merry Pranks*
SCHUBERT	Symphony in C, *The Great*

Wednesday, February 22, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—February 23, 8-10
Friday 'A'—February 24, 2-4
Saturday 'B'—February 25, 8-10

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano

HAYDN	Symphony No. 103, *Drumroll*
STRAUSS	Songs with orchestra
RANDS	"*. . . body and shadow . . .*" (world premiere; commissioned by the Boston Symphony Orchestra and Boston University to commemorate Boston University's sesquicentennial)
French arias to be announced	
RAVEL	*Alborada del gracioso*

Programs subject to change.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

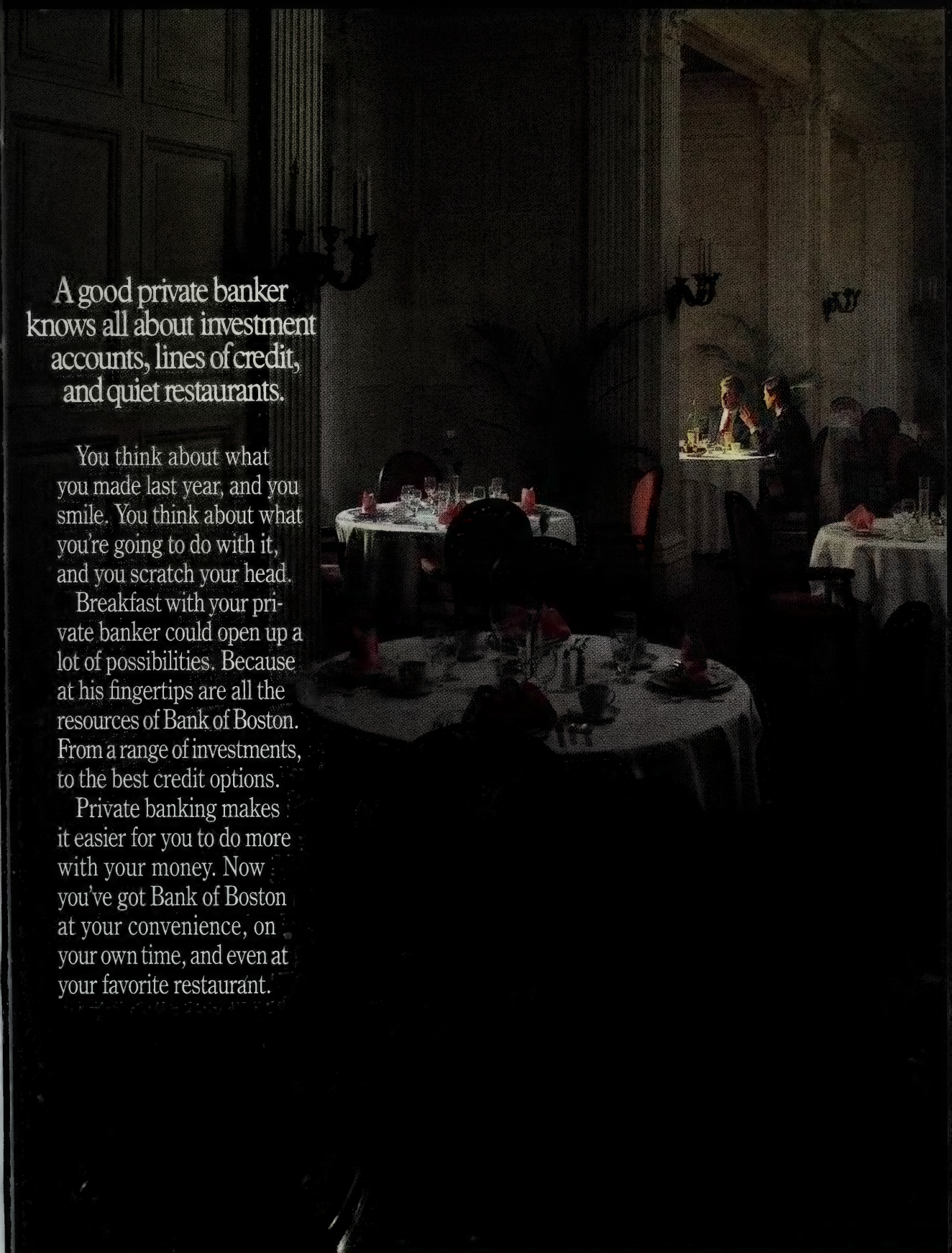
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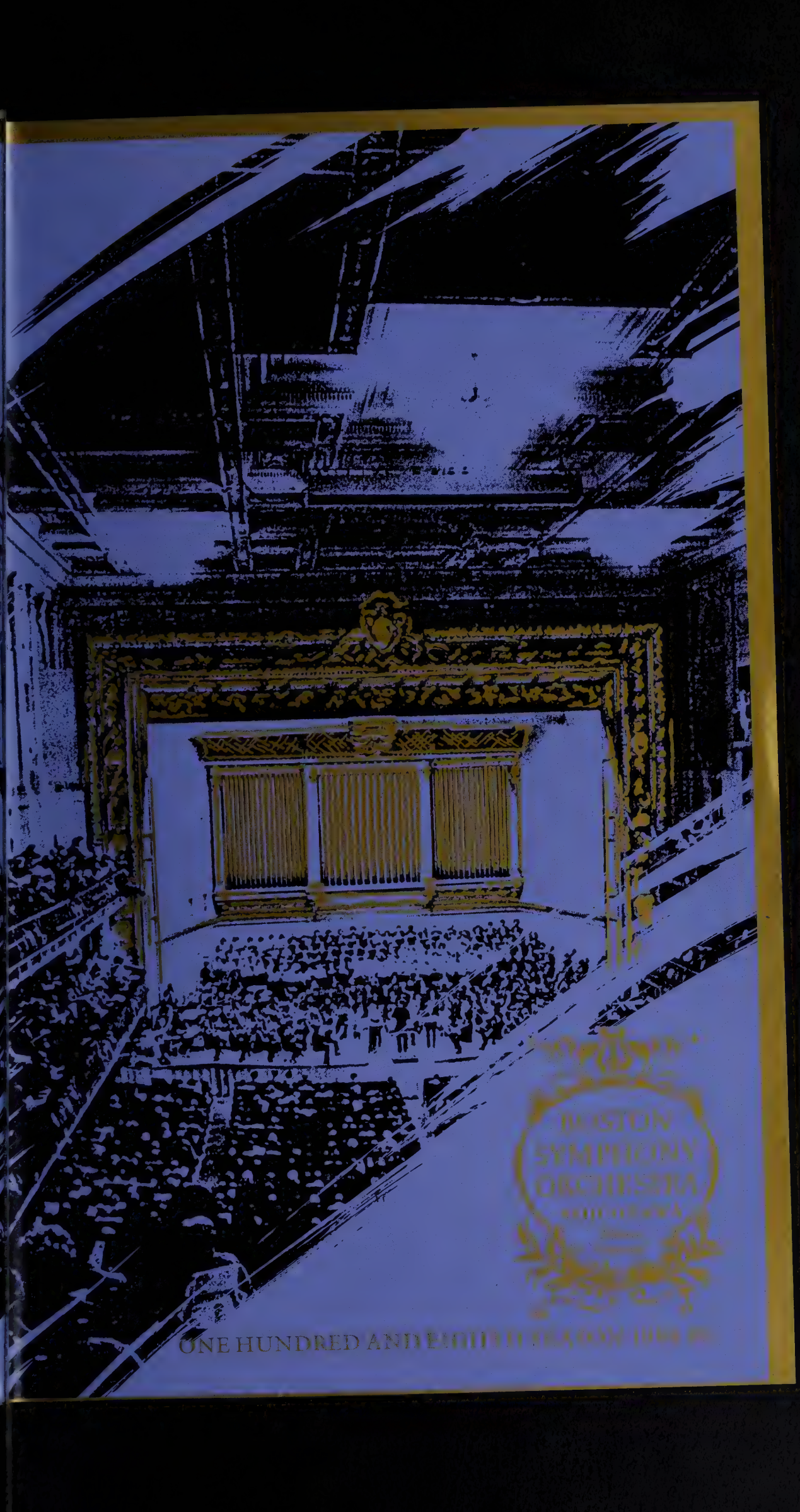
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For the first time, a Symphony Hall Open House joins the line-up of "Salute to Symphony" events, which include a weekend-long broadcast on WCRB-102.5-FM and a 90-minute telecast on WCVB-TV-Channel 5. NYNEX is the sponsor of this year's "Salute," the Boston Symphony Orchestra's major fundraiser and community outreach event, which will take place Friday, March 3, through Monday, March 6.

The Symphony Hall Open House, a special day of activities for the entire family on Saturday, March 4, from 10 a.m. to 3 p.m., will feature tours of historic Symphony Hall, considered one of the greatest concert halls in the world, performances throughout Symphony Hall featuring BSO players, a chance to meet the conductors and musicians of the BSO, instrument demonstrations showcasing Symphony Hall's famous organ and ancient instrument collection, and master classes taught by BSO players. Refreshments will be available throughout the day.

This year's Salute broadcast on WCRB-102.5-FM will include historic performances of the BSO under its music directors from Arthur Nikisch to Seiji Ozawa, a tribute to Leonard Bernstein, and interviews with some of the BSO's illustrious guest conductors and soloists, as well as members of the BSO family and other special guests.

Once again WCVB-TV-Channel 5 will feature the Boston Symphony Orchestra, Seiji Ozawa, John Williams, and Harry Ellis Dickson in a gala Salute performance to be televised live on Monday, March 6, from 7:30 p.m. to 9 p.m., simulcast on WCRB. Channel 5's Chet Curtis, Natalie Jacobson, and Frank Avruch will host this special concert.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-800-325-9400 throughout the Salute weekend of March 3 through 6.

Donors to Salute this year will be able to choose from a variety of incentive gifts when they pledge to the BSO. Gifts range from a special, limited edition "Salute to Symphony" T-shirt for a donation of $25 to an opportunity to conduct "The Stars and Stripes Forever" at a Boston Pops concert for a donation of $5,000. Other incentive gifts include the 1988 Salute compact disc featuring the BSO in historical live performances ($35), the new 1989 compact disc or cassette ($50), the opportunity to attend a conducting class led by BSO assistant conductors Carl St. Clair and Pascal Verrot ($75), admission for two to a taping session for a Boston Pops Orchestra telecast ($100), advance ticket order forms for Christmas Pops concerts and Tanglewood ($150), and a table at a Boston Pops concert during the 1989 spring season ($300). In addition, a contribution of $50 or more will make you a "Friend" of the orchestra, entitling you to a variety of benefits.

Be a part of "Salute to Symphony" 1989—listen to WCRB, visit Symphony Hall, watch WCVB, and please call 262-8700 or 1-800-325-9400 and make a pledge to this important fundraising event. Help keep great music a vital part of our lives!

Art Exhibits in the Cabot-Cahners Room

For the fifteenth year, a variety of Boston area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through February 13 are works from the Robert Klein Gallery of Boston. Other organizations to be represented during the coming months are the Crane Collection (February 13-March 13), the Vose Gallery (March 13-April 10), and the Stavardis Gallery (April 10-May 8). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 266-1492, ext. 177, for further information.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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BSO Members in Concert

BSO bass trombonist Douglas Yeo will be a featured guest artist at the annual convention of the Trombone Association of Western Massachusetts, to be held at Holyoke Community College on Sunday, February 5; all events are free and open to the public. Mr. Yeo will conduct an orchestral audition coaching session, give a solo recital, and perform as soloist with the Worcester Polytechnic Institute Trombone Choir. For further information, call David Neill of the Trombone Association of Western Massachusetts, (413) 732-4137.

BSO members Harvey Seigel, violin, and Martha Babcock, cello, perform music of Bach, Franck, and Beethoven with pianist Virginia Eskin at the Gardner Museum on Sunday, February 12, at 3 p.m. Admission is $5; for further information call 566-1401.

BSO members Leone Buyse, flute, Ann Hobson Pilot, harp, and Mark Ludwig, viola, perform music of Telemann, Fauŕe, Bizet, Ibert, Persichetti, Ravel, Devienne, and Debussy on Sunday, February 19, at 3 p.m. as part of the Richmond Performance Series at the Richmond Congregational Church. Admission is $9 ($7 students and seniors). For further information, call (413) 698-2837 or (617) 437-0204.

Amnon Levy conducts the Salem Symphony Orchestra in a program of music by Beethoven, Mozart, Wagner, and Bernstein on Sunday, February 19, at 3:30 p.m. at Salem High School, 77 Wilson Street in Salem. Admission is free. For further information call (508) 745-9300.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Wednesday, February 22, and Friday, February 24, at 8 p.m. at Faneuil Hall. The program includes Mozart's Divertimento in F, K.138, Mozart's Quartet in F for oboe and strings, K.370, with guest oboist Ralph Gomberg, Barber's Adagio for Strings, and Foote's Suite in E for strings. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

The Mélisande Trio—Burton Fine, viola, Susan Miron, harp, and Fenwick Smith, flute—perform music of Debussy, Ravel, Saint-Saëns, C.P.E. Bach, and Bax on Friday, February 24, at 8 p.m. at the First Baptist Church in Worcester (at the corner of Park and Salisbury streets). Tickets are $4. For further information call (508) 755-6143.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Esther S. and Joseph M. Shapiro Chair

Esther Segal Shapiro was extraordinarily dedicated and inventive in devising ways to teach children born with a harelip or cleft palate how to speak normally after they had undergone surgery to correct their defect. In 1975 she and her husband, Joseph M. Shapiro, established a research fund at Children's Hospital in Boston to ensure the continuation of her pioneering work. Since the death of Mrs. Shapiro, Mr. Shapiro has lovingly memorialized his wife by contributing generously to research in her field at Children's Hospital and at the Technion in Haifa, Israel. The success of Mr. Shapiro's sunglass company enabled him to help institutions and individuals whose needs he saw to be crucial to society. "Happiness is giving, and witnessing the resulting fruits," he explains. Mr. and Mrs. Shapiro were regular subscribers to Boston Symphony Orchestra concerts. Mr. Shapiro endowed a chair in the orchestra's cello section, currently held by Sato Knudsen, to give their love of music and their longtime devotion to the BSO a tangible and permanent form.

The Walter Piston Society

The Boston Symphony Orchestra is pleased to announce the establishment of the Walter Piston Society for those individuals who have created a provision in their estate plans to benefit the BSO, and who have informed us of their generosity. Charter members of the Walter Piston Society will be honored on Wednesday, March 22, at a luncheon in Symphony Hall; following the luncheon they will attend a closed BSO rehearsal under the direction of guest conductor Charles Dutoit. If you have made arrangements to remember the BSO in your will but have not informed the Development Office, please notify Joyce Serwitz, Assistant Director of Development, 266-1492, ext. 132, who will add your name to the mailing list for invitations.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke
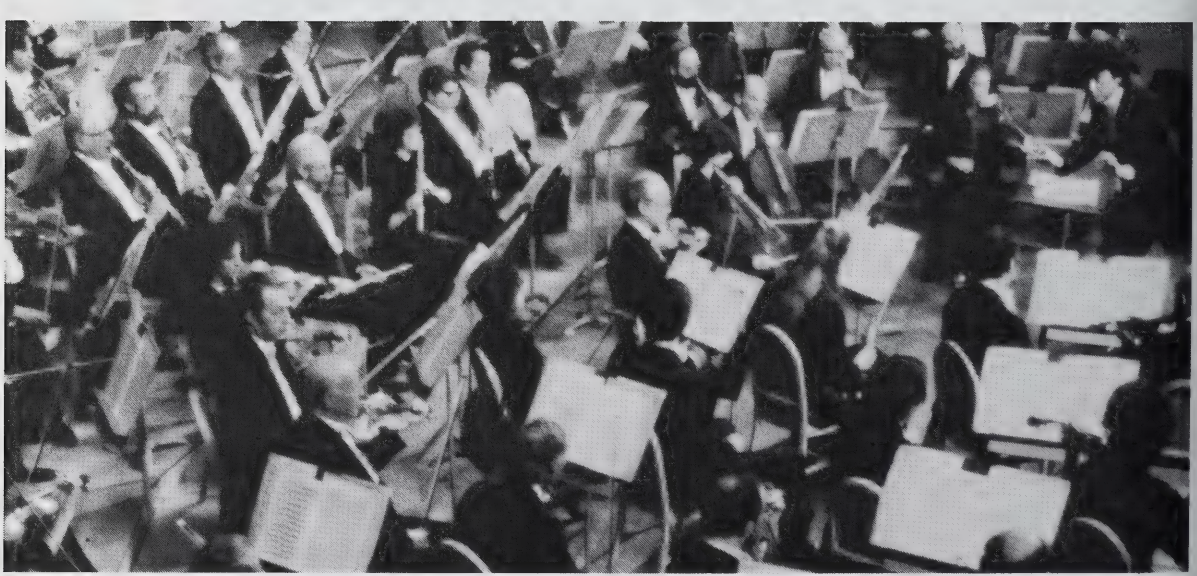
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Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

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‡On sabbatical leave
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Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

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Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Marylou Speaker Churchill



A pianist at five and a violinist at seven, Marylou Speaker Churchill has been playing in orchestras since she was ten. Following private study in her native Oregon, she was a summer student at the Tanglewood Music Center, the Aspen Festival, and the Marlboro Music Festival. She later received her bachelor's degree from the New England Conservatory of Music, where she studied with Joseph Silverstein. Ms. Churchill joined the Boston Symphony Orchestra in 1970 after an active freelance career as a violinist with the Boston Philharmonia, the Boston Ballet, and the Opera Company of Boston, as well as work in Los Angeles. She became principal second violinist of the Boston Symphony Orchestra and the Boston Pops Orchestra in 1977. Ms. Churchill has given recitals across the United States and has appeared as soloist with the Boston Pops Orchestra and other orchestras in New England. Formerly a faculty member at the Tanglewood Music Center, she currently teaches at the Boston University Tanglewood Institute and at the New England Conservatory of Music Preparatory School, where she also chairs the String Department. Ms. Churchill collaborates frequently in chamber music with her husband, cellist/teacher/conductor Mark Churchill, who directs the Extension Division of the New England Conservatory of Music.

Sheila Fiekowsky



A violinist in the Boston Symphony Orchestra since 1977, Sheila Fiekowsky also maintains an active career as a soloist and chamber musician. Her recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying the violin when she was nine. At sixteen she appeared as soloist with the Detroit Symphony and, in the same year, won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. She has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph

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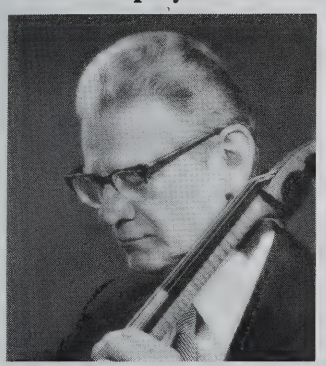
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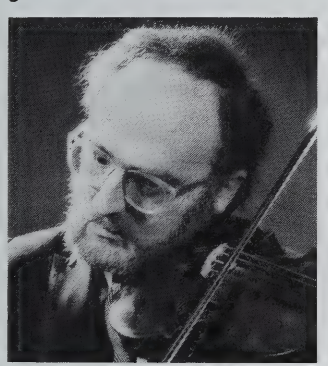
Silverstein. Ms. Fiekowsky's chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. She has been heard in both chamber music and solo performances throughout the Boston area, including Supper Concerts at Symphony Hall, appearances at the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum. Ms. Fiekowsky is currently a member of the Copley String Trio with her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello.

Robert Ripley

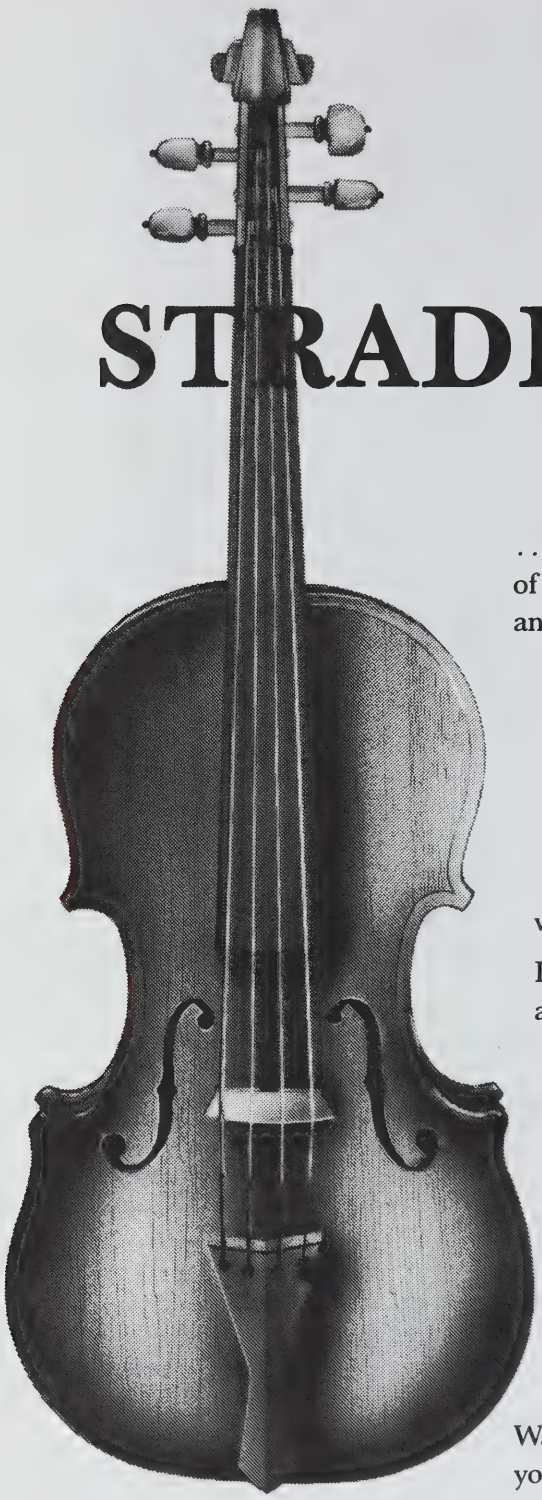


A native of Philadelphia, cellist Robert Ripley joined the Boston Symphony Orchestra in 1955. During his high school years, Mr. Ripley studied with Jean Bedetti, then principal cellist of the Boston Symphony. He later attended the Curtis Institute of Music, where his teacher was Felix Salmond. In 1942, during his second summer at Tanglewood, Mr. Ripley was principal cellist of the Berkshire Music Center Orchestra under Serge Koussevitzky when that orchestra replaced the BSO for the entire six-week festival because of war travel restrictions. Soon after joining the Cleveland Orchestra in 1942 he found himself in the armed services and became a member of the Glenn Miller Air Force Orchestra. Following the war, he returned to the Cleveland Orchestra and attended the Cleveland Institute of Music, where he studied with Ernst Silberstein, earning his bachelor of music degree in 1951 with highest honors. Mr. Ripley has done extensive chamber music and solo work both in Boston and in Cleveland.

Jerome Rosen



BSO violinist Jerome Rosen is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen has been associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, Mr. Rosen has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. Mr. Rosen teaches chamber music at the Tanglewood Music Center.



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Saturday, February 4, at 8
Tuesday, February 7, at 8

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SCHUMANN	Symphony No. 3 in E-flat, Opus 97, *Rhenish* Lebhaft (Lively) Scherzo: Sehr mässig (Very moderate) Nicht schnell (Not fast) Feierlich (Solemn) Lebhaft (Lively)

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Giuseppe Sinopoli, originally scheduled to conduct these concerts, has had to cancel his appearances because of illness. We are fortunate to have obtained the services of Marek Janowski as guest conductor.

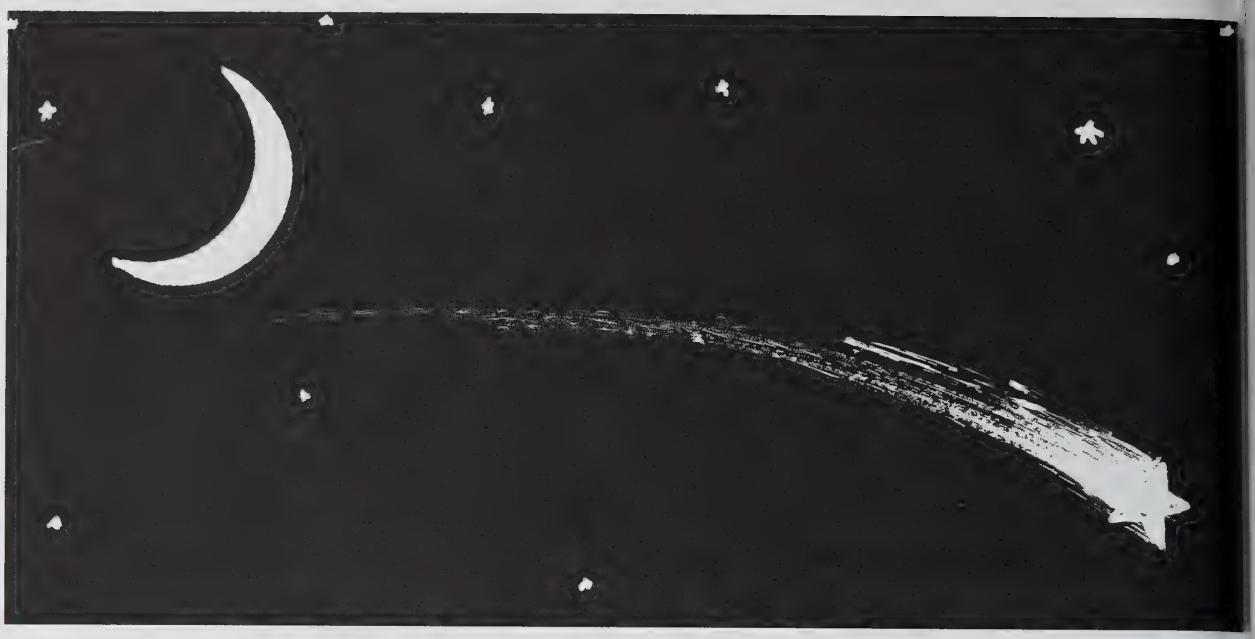
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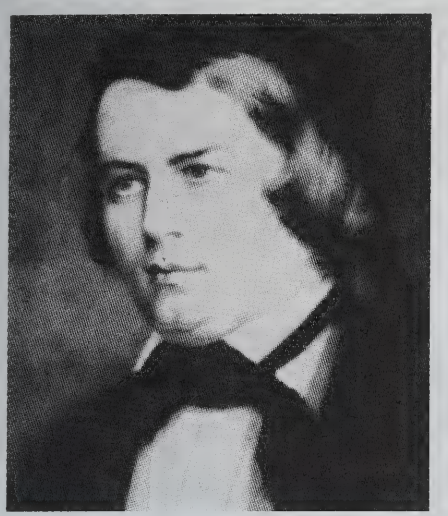
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Robert Schumann
Overture to *Manfred*, Opus 115



Robert Alexander Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, a suburb of Bonn, on July 29, 1856. He wrote music for Byron's Manfred*—an overture and fifteen numbers, six of them musically complete, the rest serving as musical accompaniment to spoken text—during 1848 and 1849, himself conducting the first performance of the overture at a Leipzig Gewandhaus concert on March 14, 1852. The first performance of the overture in the United States was given at a concert in the City Assembly Rooms, New York, on April 27, 1856, under the direction of Carl Bergmann, who also led the first complete performance in America of the full* Manfred *score, with the Philharmonic Society and the Liederkranz Chorus, at New York's Academy of Music on May 8, 1869. The Boston Symphony Orchestra has performed the complete score of incidental music on four occasions, under Georg Henschel in 1884, Wilhelm Gericke in 1886, Arthur Nikisch in 1892, and again under Gericke, in 1899. Pierre Monteux led three selections (none of them the overture) in April 1922. The overture alone was first played at a BSO concert under Georg Henschel in February 1882, later performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Leonard Bernstein, Charles Munch, Richard Burgin, Erich Leinsdorf, Joseph Silverstein, Neville Marriner, who gave the most recent Tanglewood performance in July 1978, and Pascal Verrot, who led the most recent subscription performances in October and November 1986. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.*

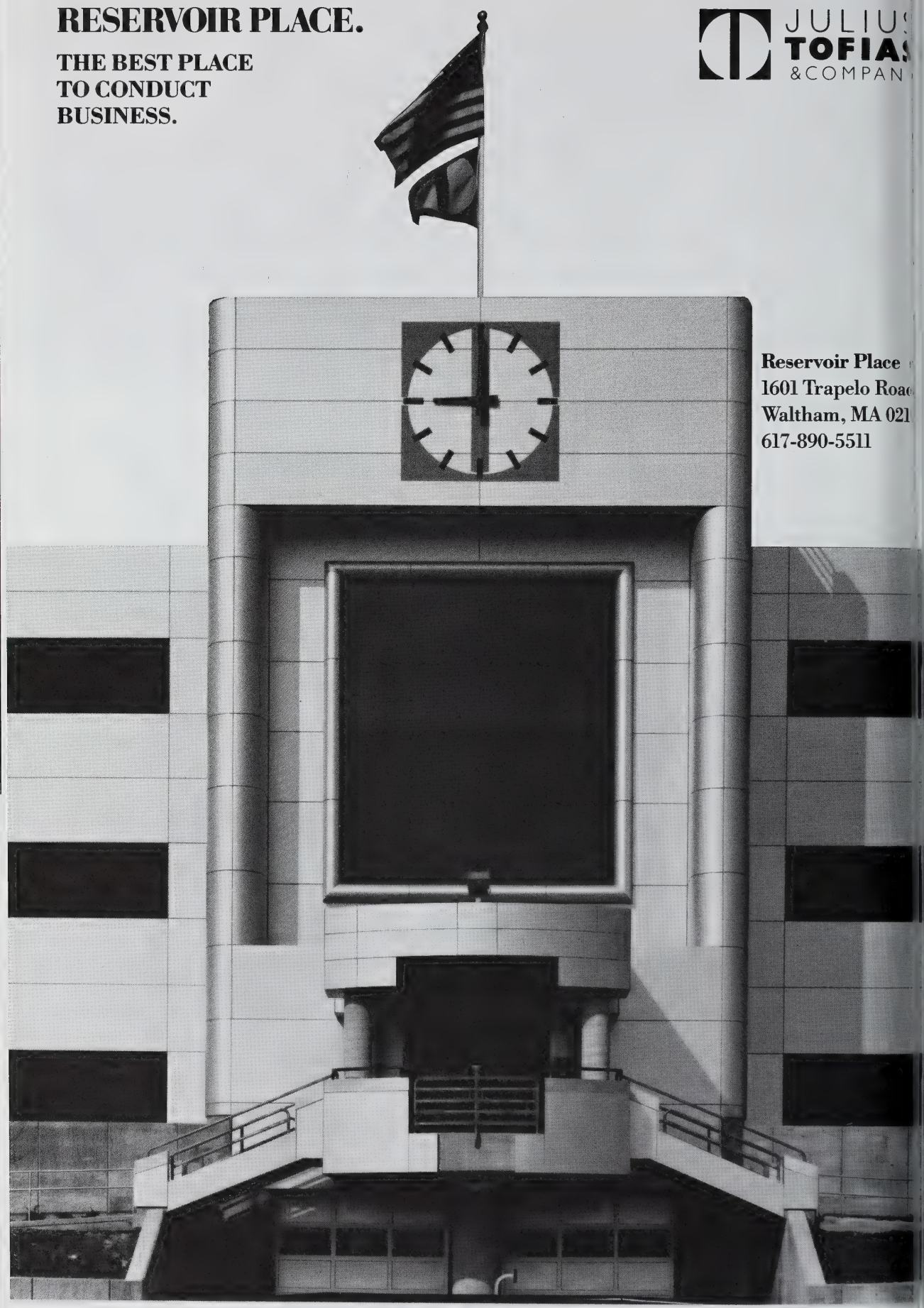
Joseph von Wasielewski, Schumann's concertmaster in Düsseldorf and his first biographer, recalled an occasion of the composer's reading aloud from Byron's *Manfred* when "his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further." Byron fascinated Schumann, who had set one of his poems to music in the 1840 song cycle called *Myrthen*, turned to his *Hebrew Melodies* in 1849 in the immediate aftermath of the *Manfred* project, and long considered *Corsair* and *Sardanapalus* as possible opera librettos. *Manfred*, written 1816-17 when the poet was twenty-eight, is a dramatic poem that owes much to Goethe's *Faust*, still work in progress at that time, but which Byron had encountered in oral recitation. A noble orgy of guilt and remorse, it reflects Byron's feelings about his own incestuous summer liaison in 1813 with his half-sister, Augusta Leigh. (The causes of Manfred's guilt are unnamed.) Had Schumann guessed at such a connection, he would have been too scandalized to touch the poem; as it was, and at a time when he had been plunged into despondency by Mendelssohn's sudden death in November 1847, he was profoundly ready to respond to Byron's work with its sense of overwhelming sorrow and its highly colored Romantic language. He noted that never before had he devoted himself "with such love and outlay of force to any composition as to that of *Manfred*."

The incidental music to Byron's play is some of Schumann's most imaginative and intensely felt work, and the overture is a fair sample of the quality, though perforce not of the range of the *Manfred* score. It is a commonplace that Schumann was not good at writing for orchestra—indeed the 1851 revision of the Fourth Symphony comes dangerously close to making the point—but the *Manfred* Overture is a marvelously

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Robert Schumann
Symphony No. 3 in E-flat, Opus 97, *Rhenish*



Robert Alexander Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed his E-flat symphony (published as the Third, though it was fourth in order of conception) in Düsseldorf between November 2 and December 9, 1850, and conducted the first performance in Düsseldorf on February 6, 1851. The nickname Rhenish *was used by Schumann in casual reference to the work, though he did not attach it to the published score. The symphony received its first American performance in New York on February 2, 1869, with Theodor Eisfeld conducting the Philharmonic Society. Carl Zerrahn introduced it to Boston on February 4, 1869, in a concert of the Harvard Musical Association. Georg Henschel led the first Boston Symphony Orchestra performance on November 23, 1883. The* Rhenish *has also been performed here under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Erich Leinsdorf, Michael Tilson Thomas, and Andrew Davis. Seiji Ozawa led the most recent subscription performances in October 1984 and the most recent Tanglewood performance in July 1985. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Schumann's biography has many pages detailing periods of mental instability, attempted suicide, and eventual madness. But the picture was never entirely devoid of a bright side, and when Schumann was feeling well, he composed with an energy, a richness of imagination, and a sheer speed that is little short of astonishing. The *Rhenish* Symphony is a case in point. The Schumann family had spent the last half of the 1840s in Dresden, a city that was musically conservative and rather dull (the golden years of the Dresden opera and its series of Richard Strauss premieres were a half century in the future). After five years there, Schumann had few real friends and no official recognition. Despite a prolific spell now and then during that period, composition was often difficult, and he nearly gave up work on large-scale instrumental forms. In November 1849 he was approached with the suggestion that he apply for the soon-to-be-vacant directorship of the municipal orchestra in Düsseldorf. After temporizing for a time and looking for something closer to Dresden, Schumann finally accepted the post and moved to Düsseldorf with his family at the beginning of September 1850.

Almost immediately he returned to composing for orchestra. His mood must have been brighter than it had been for a long time, since his work proceeded smoothly and with almost effortless ease. He began a cello concerto on October 10, completed a sketch before the week was out, and finished the full score in another week! On November 2, barely a week after finishing the concerto, he began work on his Third Symphony. Again progress was rapid. Despite the interruption of a visit to Cologne, he completed the sketch of the first movement in a week, had worked out the scherzo by November 29, and completed the entire score by December 9! The character of the music, too, bespeaks a new warmth and positive outlook in Schumann's life. It is brimming with energy and color.

The familiar nickname of the symphony invites the listener to imagine all sorts of images of the mighty Rhine, its scenery, its legends, and its history. But Schumann himself never specified a program, and in the fourth movement, which originally bore



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a hint as to its inspiration, Schumann suppressed even that hint from publication. More important, though, is the fact that this symphony finds Schumann at the height of his powers, producing a first movement that is quite likely his finest single symphonic achievement. The whole work suggests vast open spaces and stretches of time, though, oddly enough, the *Rhenish* actually *feels* to be about the same length as Schumann's other symphonies—and this despite the fact that it consists of five movements rather than four.

The very opening has a magnificent breadth brought about by presenting what sounds like a theme in a slow 3/2 meter, though by the end of the first phrase the 3/2 melts into a whirling waltz apparently at double speed. The extension of the opening sentence develops that characteristic broad rhythm with a new, faster idea, in a carefully planned dialogue that cadences finally in a tender contrasting theme. More than one commentator has noted the wonderful continuity of Schumann's thought in this movement, more logical and inevitable than ever before, and compared it to the similar character of Beethoven's symphony in E-flat, the *Eroica*, which evidently stands godfather to this Romantic offspring. The development section of the first movement draws upon all the material that has been heard before, worked out in a grand harmonic arc. Eventually Schumann begins a dominant pedal for the extended build-up to the thrilling moment of recapitulation, in full orchestral splendor, with the four horns sounding the theme in unison along with the flutes and violins. A new idea enlivens the energetic coda.

The second movement is called a "scherzo," but the tempo marking *"Sehr mässig"* ("Very moderate") belies that title. It suggests rather a slow country dance of the *Ländler* type, and the tunes just might be drawn from the wealth of German folk song, though they are really Schumann's own, composed in homage to that rich body of song that was such a fundamental part of his musical heritage. In its formal pattern, too, the movement is not a simple scherzo, which usually followed a simple

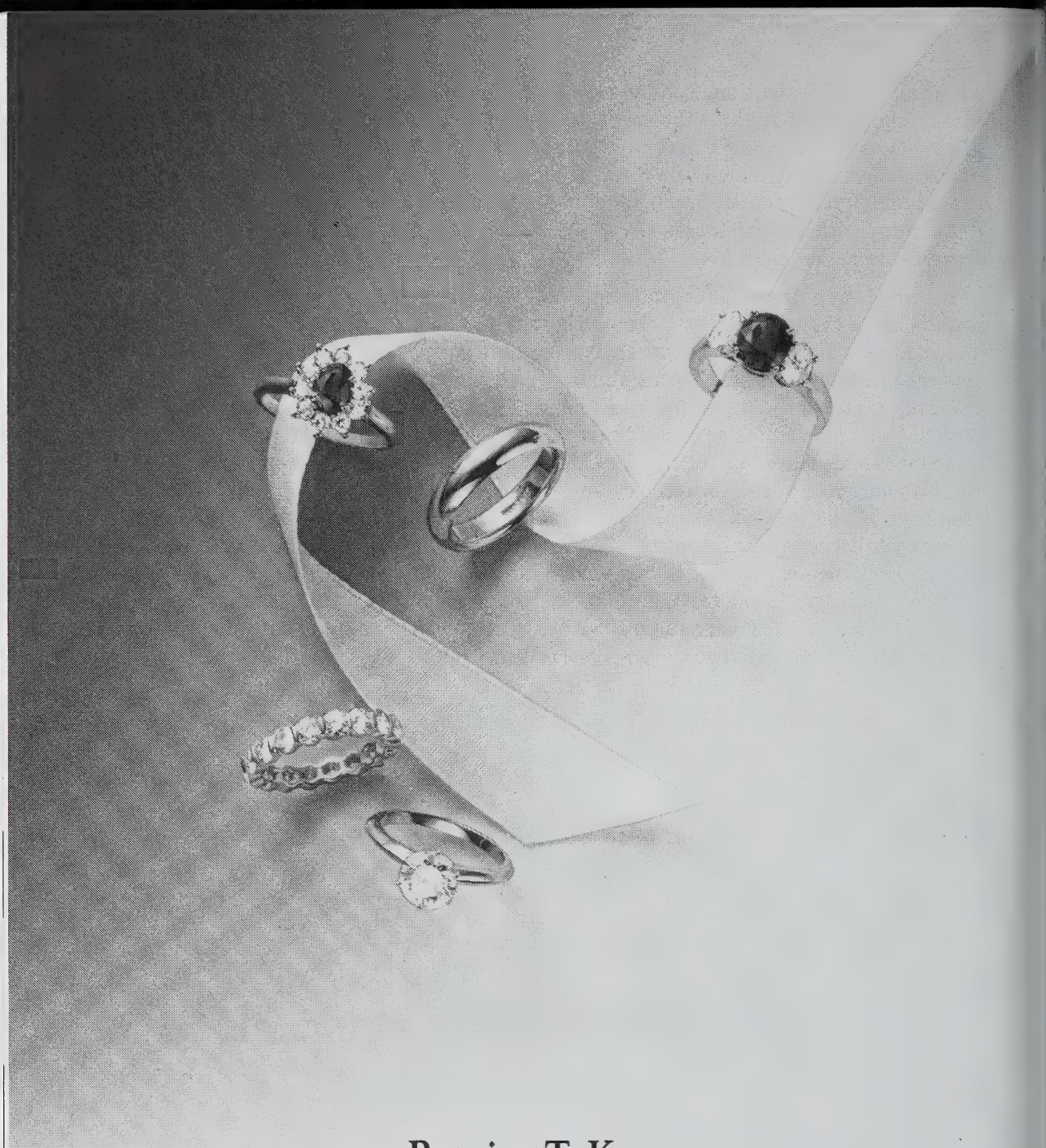
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ABA design. This one seems to combine that basic pattern with elements of variation form and of sonata development.

The third movement is a rather short slow movement, though it is filled with intimate musical poetry in gentle melodic ideas that run throughout, a vein of Schumann's musical thought that is especially characteristic in certain of the songs and selected pages of the piano works. Here Schumann's innermost warmth fills the entire movement from beginning to end.

Shortly after arriving in Düsseldorf, Robert and Clara Schumann traveled down the Rhine to Cologne, where they witnessed the enthronement of the Cardinal Archbishop Geissel on September 30, 1850, and where Robert was especially impressed by the gigantic Gothic cathedral, then still unfinished after centuries of construction. When writing his E-flat symphony, Schumann recalled the experience musically in the fourth movement (really a self-sufficient introduction to the finale), which he labeled "In the character of a solemn ceremony," though he later withdrew even this much of a programmatic hint. It is rich with the sounds of trombones in elaborate contrapuntal lines, using devices learned during Schumann's lifelong study of Bach but distilled through his own Romantic personality into something utterly individual and bearing no trace of the academy about it. The polyphonic edifice, with its learned techniques of canon, augmentation, and diminution, provides a splendid foil to the bustle and energy of the real finale, in which, before the end, palpable references to the polyphonic theme of the fourth movement—now in the major mode—and the very opening of the symphony sum up the musical world of Schumann's Rhine valley.

—Steven Ledbetter

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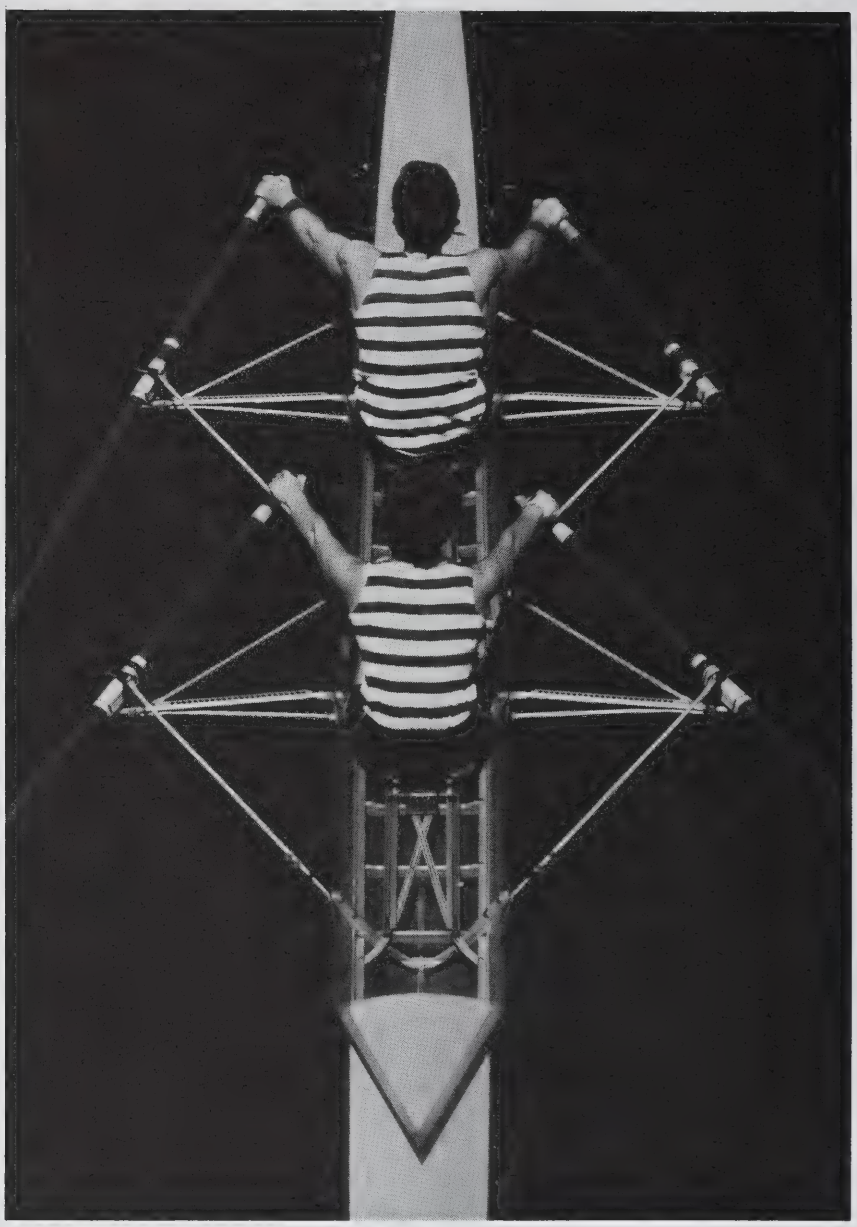
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Richard Wagner
Prelude to *Die Meistersinger von Nürnberg*
Prelude and "*Liebestod*" from *Tristan und Isolde*



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. He composed Die Meistersinger von Nürnberg *(*The Mastersingers of Nuremberg*) between March 1862 and March 5, 1867, completing the orchestral score on October 24, 1867. The opera was given its first performance on June 21, 1868, at Munich, Hans von Bülow conducting. The Prelude (which Wagner actually referred to as the opera's "overture" until he wrote out the full score) was written by the third week of April 1862 and had its first performance at a concert in Leipzig under the composer's direction on November 1, 1862, on which occasion it was encored. The first performance of the overture in America was at a Thomas Symphony Soiree in New York's Irving Hall on October 21, 1886. It was introduced to Boston by the Thomas Orchestra at the Music Hall on April 6, 1870. Georg Henschel led the first Boston Symphony performances early in the orchestra's first season, on November 11 and 12, 1881. The BSO has since played it under Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Franz Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Thomas Beecham, Enrique Arbós, Charles Munch, Thomas Schippers, Erich Leinsdorf, Michael Tilson Thomas, Arthur Fiedler, William Steinberg, Klaus Tennstedt, and Seiji Ozawa, who led the most recent subscription performances in September 1981 and the most recent Tanglewood performance in August 1982. The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.*

Wagner composed the music of Tristan und Isolde *between October 1, 1857, and July 19, 1859. He completed the scoring in August 1859. The opera had its first performance on June 10, 1865, in Munich, Hans von Bülow conducting. The Prelude alone had already been performed at a concert in Prague on March 12, 1859, under von Bülow. The first performance of the Prelude and "Liebestod," without soprano, was conducted by Wagner in Vienna also before the premiere of the complete opera, on December 27, 1863. The first performance of the* Tristan *Prelude in America was given at a Thomas Symphony Soiree in New York's Irving Hall on February 10, 1866; the first performance in America of the "finale" was also given at a Thomas Symphony Soiree, at New York's Chickering Hall, on January 8, 1872. The Prelude and Liebestod was introduced to Boston Symphony audiences in January 1885 by Wilhelm Gericke, who also led the orchestra's first performance of the Liebestod with soprano (Lilli Lehmann) in May 1886. The Prelude and Liebestod (without soprano) has also been conducted at BSO concerts by Arthur Nikisch, Franz Kneisel, Emil Paur, Richard Strauss, Max Fiedler, Henry Hadley, Serge Koussevitzky, Eugene Goossens, Albert Stoessel, Fritz Reiner, Victor de Sabata, Charles Munch, William Steinberg, Pierre Monteux, who led the most recent Tanglewood performance in 1959, and Leonard Bernstein, who led the most recent subscription performances in November 1972. The Prelude and Liebestod has been heard most recently at BSO concerts with soprano Jessye Norman, on subscription concerts under Colin Davis in March 1973, and at Tanglewood under Klaus Tennstedt in July 1979. The score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, harp, and strings.*

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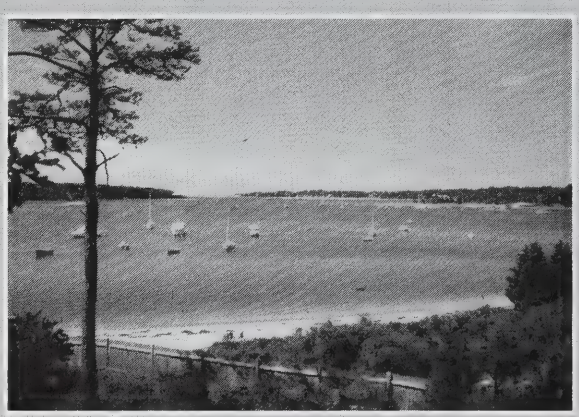


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Wagner typically took years bringing the subject matter of his operas to final shape. The most striking example is the chronology of his mammoth *Der Ring des Nibelungen*: following his readings of the Norse and Teutonic legends in the early 1840s, he produced his initial prose sketch for a drama based on the Niblung myth in October 1848; the final pages of *Götterdämmerung* were completed only in November 1874. Sometimes, too, interrelationships between the subjects of his interest suggested themselves. For example, late in 1854, Wagner conceived the notion of introducing the character of Parsifal, with which he had become fascinated in the mid-1840s, into the third act of *Tristan und Isolde* (an idea he did not carry out). And in the summer of 1845, fresh from the completion of *Tannhäuser* the preceding April, Wagner completed his first prose sketch for *Die Meistersinger von Nürnberg*, conceived originally as a sort of lighthearted and comic response to the more serious issues of *Tannhäuser*, likewise focusing on a dramatic Tournament of Song at a crucial point in the action, expanded in the second prose sketch of 1861 to incorporate the very human and moving treatment of the Hans Sachs-Walther-Eva triangle (and including, in the ultimate working-out, a reference both verbal and musical to the story of Tristan, Isolde, and King Marke), and brought musically to completion only in October 1867.

Like *Tristan*, the opera that immediately preceded it in Wagner's output, *Die Meistersinger* was written during the years following Wagner's break from his work on the *Ring*. By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. As early as December 1854 he had written to Liszt,

> . . . since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams, in which, from beginning to end, this love shall really sate itself to the full for once. I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded musical conception . . .

Now he wrote to Liszt of his determination to finish *Tristan* "at once, on a moderate scale, which will make its performance easier. . . . For so much I may assume that a thoroughly practicable work, such as *Tristan* is to be, will quickly bring me a good income and keep me afloat for a time."

Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan*, it is hardly ever performed complete). It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written.

Wagner broke off work on the *Ring* in July 1857 after reaching the end of *Siegfried*, Act II (which, arguably, is the only portion of the *Ring* to reflect a certain paucity of invention; the composer seems to have been having trouble working out the musical progress of the drama). With *Tristan* and *Meistersinger* behind him, and with the incentive of his newly-acquired patron, the eighteen-year-old Ludwig II of Bavaria, Wagner resumed work on the *Ring* in March 1869 with a strength, determination, and certainty that would flow unimpeded through the closing pages of



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Götterdämmerung. In the meantime, also before returning to work on the *Ring*, he reworked parts of *Tannhäuser* for a production in Paris; this was mounted in March 1861 after an unprecedented sequence of 164 rehearsals and then withdrawn after only three performances as a result of political and social machinations!

Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product of Wagner's break from work on the *Ring*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera.

Like the overtures to *Flying Dutchman* and *Tannhäuser*, the overture to *Die Meistersinger* is based upon a succession of themes from the opera set out within the context of a self-contained musical structure. In fact, Wagner conceived the principal thematic materials of the overture—albeit with the already completed libretto in mind—before he had set even one word of text, and the music of the overture was finished before extensive work on the music of the opera was under way.

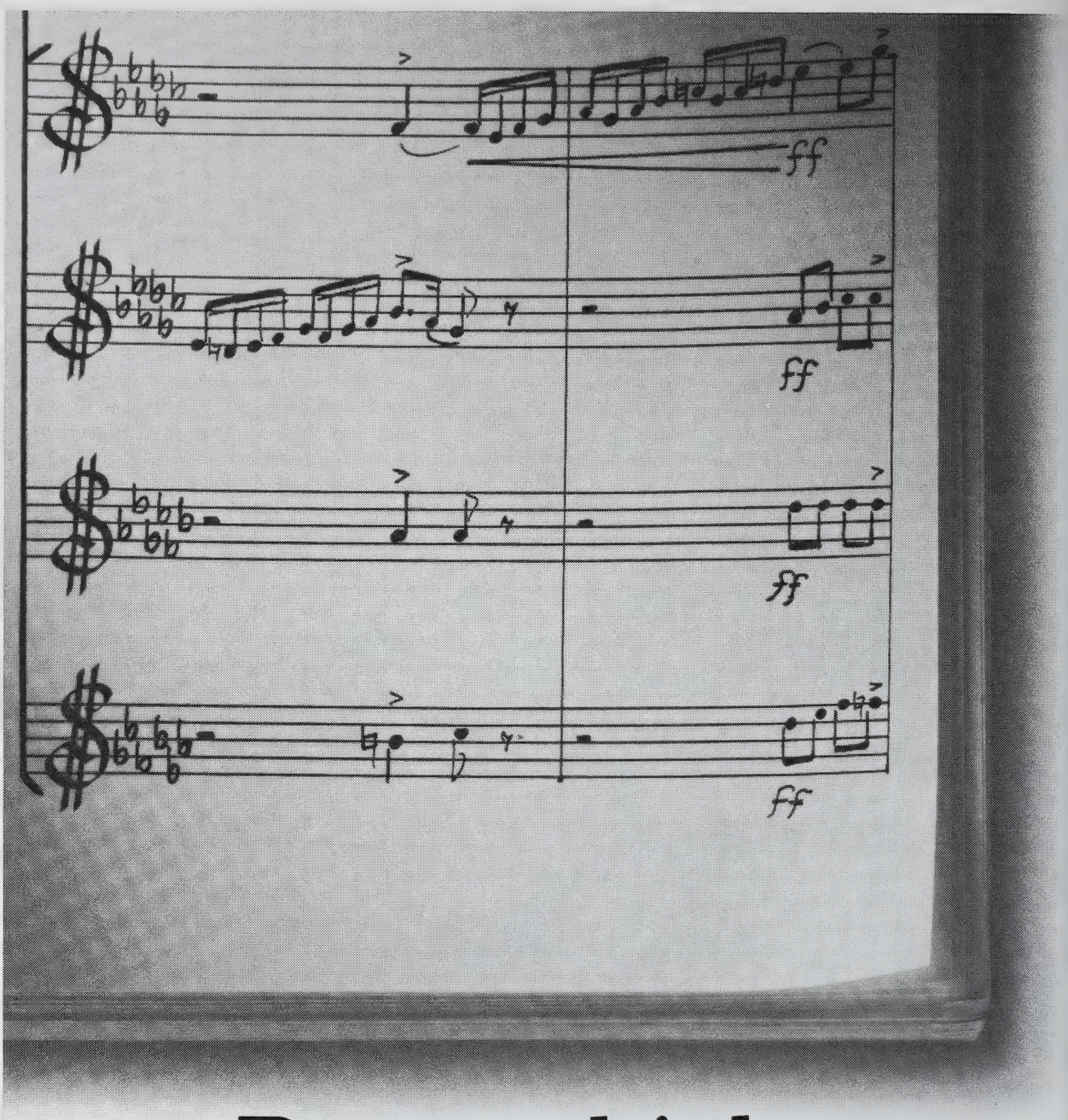
The overture's first section begins with a sturdy C major theme associated in the opera with the guild of the Mastersingers, continuing, after a segment anticipating Walther von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song and then leads to a compressed version, for winds, in shorter note-



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values, of the opening theme of the Mastersingers' guild. In this form, the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure connected in the opera with the spectators at the third-act Tournament of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke in the piece, the three principal themes—those of the guild, the prize-song, and the Mastersingers' processional—are brought together contrapuntally in a musical texture of crystalline clarity and near-Mozartian balance. In the full score of the opera, the overture leads without pause directly into the first scene of Act I. For concert purposes, it ends with the same series of fanfares that closes the opera itself, proclaiming the rightness of music, art, and humanity.

* * * * *

Besides the considerations mentioned above, another incentive to Wagner's work on *Tristan und Isolde* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. The latter, in particular, had become an ardent Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna (whom he had married in 1836) were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (from the German word meaning "asylum, refuge"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and Mathilde Wesendonck were drawn intimately to one another. The history books hedge on whether their relationship was physical as well as intellectual and spiritual—Minna, of course, assumed the worst, especially after intercepting a covert letter from Wagner to Mathilde in early April of 1858—but there is no question that its intensity is to be felt in the music Wagner composed during that time. Wagner

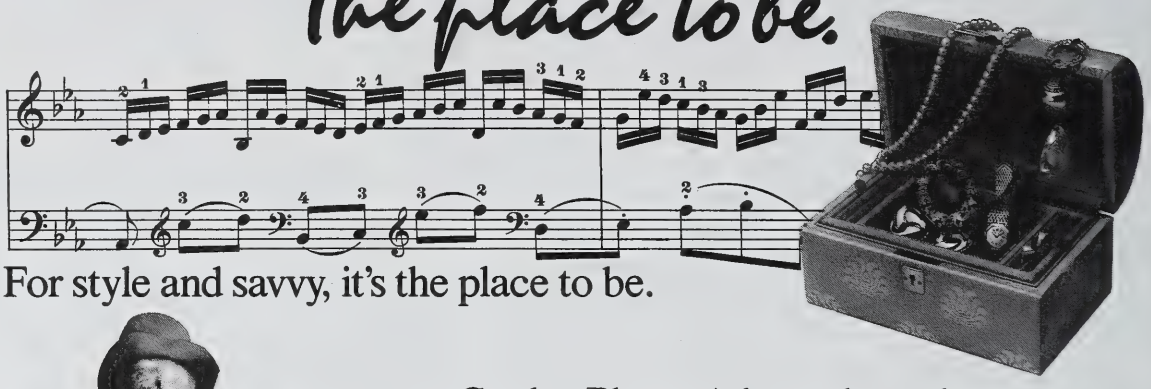




Otto Wesendonck, Mathilde Wesendonck, and their son Guido

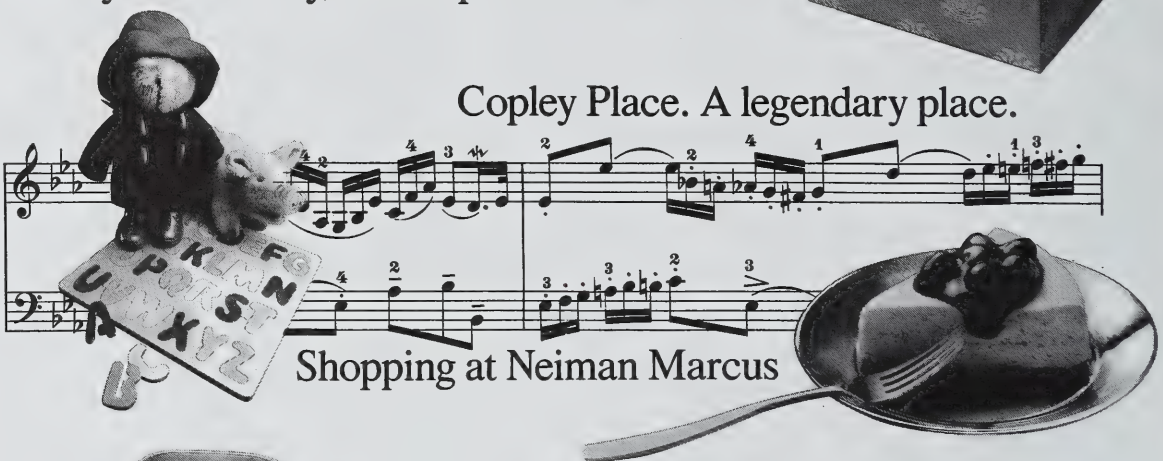
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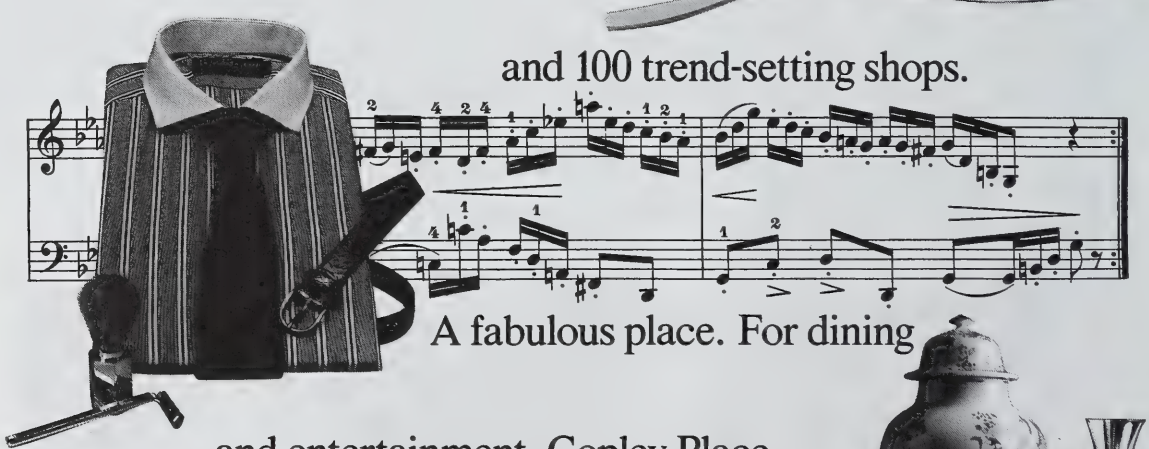
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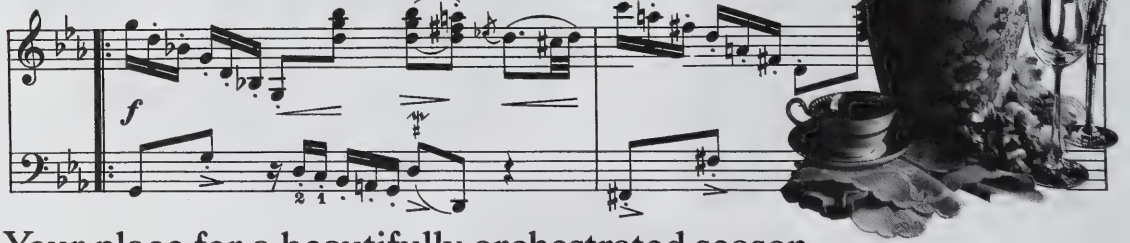


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separated from Minna and left the Asyl on August 17, 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan*. The third act would be composed in the Hotel Schweizerhof in Lucerne, where Wagner relocated in March of 1859.

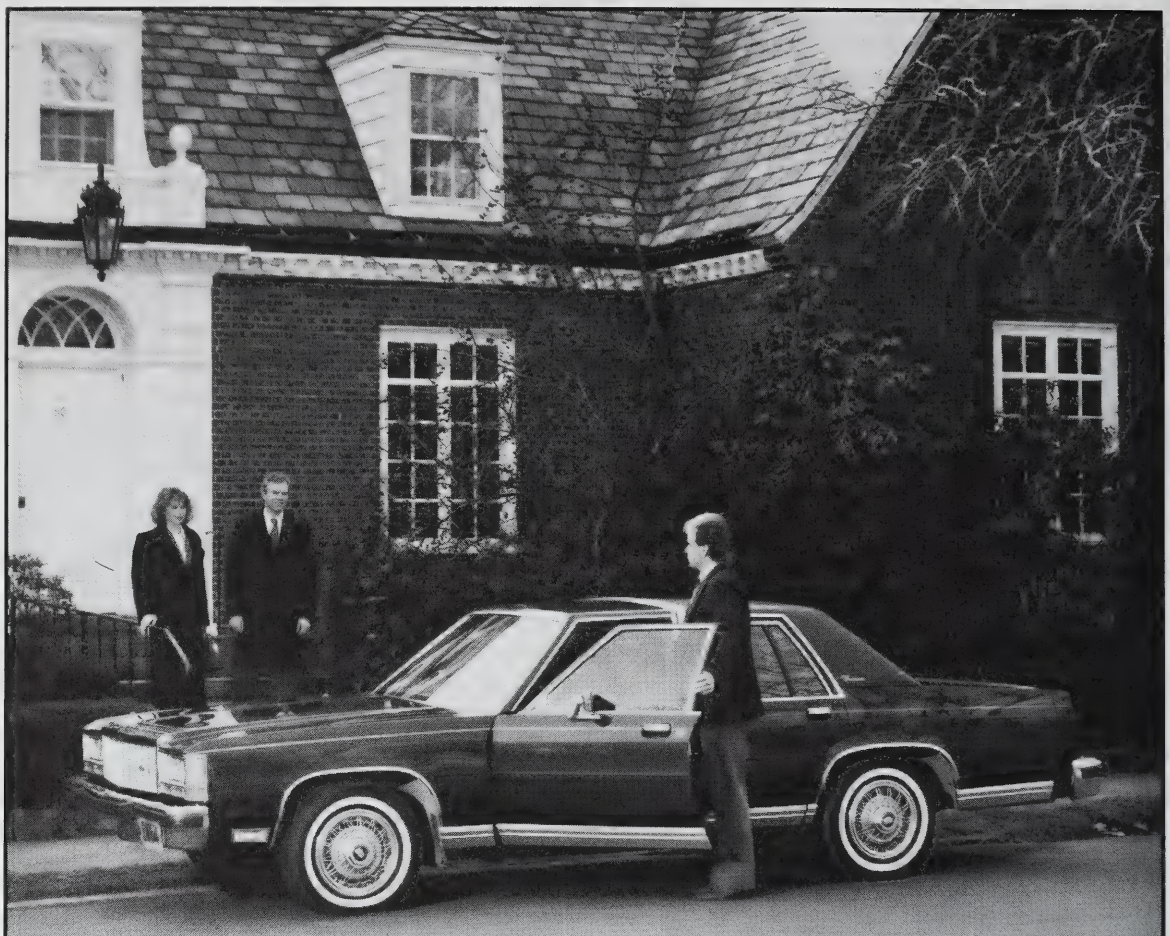
Of course, by the time Wagner completed *Tristan*, he knew that his plan for "a thoroughly practicable work" had given rise to something rather different. In August 1860, writing to Mathilde Wesendonck, he noted that "upon reading it through again, I couldn't believe my eyes or my ears. . . . I've overstepped whatever lies within the powers of execution." An attempt to stage the work at Karlsruhe in 1861 was abandoned; so was another attempt the following year in Vienna, by which time Wagner had written to Minna, with whom he remained in contact, that "my older operas are being put on all over the place, but with my new works I am having insuperable difficulties. . . . Karlsruhe has already done *Tristan* no good: my enemies are gleefully spreading the word that 'it's my best score, but it's unperformable.' "

But circumstances changed. In 1863 Wagner published a new edition of his *Ring* poem, calling in the preface for "a German prince" who might come to his aid and to the aid of German opera. The following May his entreaty was answered by the eighteen-year-old Ludwig II of Bavaria, who had ascended the throne in March 1864. Ludwig settled Wagner's debts, commissioned Wagner to complete the *Ring*, and made possible the first performance of *Tristan*, on June 10, 1865, in Munich. The conductor was Hans von Bülow, whom Wagner had had Ludwig appoint court pianist in Munich and whom he described as "the very man who once accomplished the impossible, making a piano reduction of this score that can actually be played, although nobody yet understands how he contrived to do so." (Wagner's relationship with von Bülow would take a significant turn not long after, when Cosima Liszt, von Bülow's wife since August 1857, would leave him for Wagner!)

Wagner was thrilled with the first performance of *Tristan*, as was King Ludwig, at whose insistence an additional performance was added to the three originally scheduled. The Munich press attributed the applause at the premiere to a claque; the Leipzig *Allgemeine Musikalische Zeitung*, in early July of 1865, offered more in the way of a gut reaction:

> . . . not to mince words, it is the *glorification of sensual pleasure* tricked out with every titillating device, it is unremitting *materialism*, according to which human beings have no higher destiny than, after living the life of turtle doves, "to vanish in sweet odors like a breath" [this being a reference to Isolde's conclud-





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ing *Liebestod*]! In the service of this end, music has been enslaved to the word; the most ideal of the Muses has been made to grind the colors for indecent paintings!

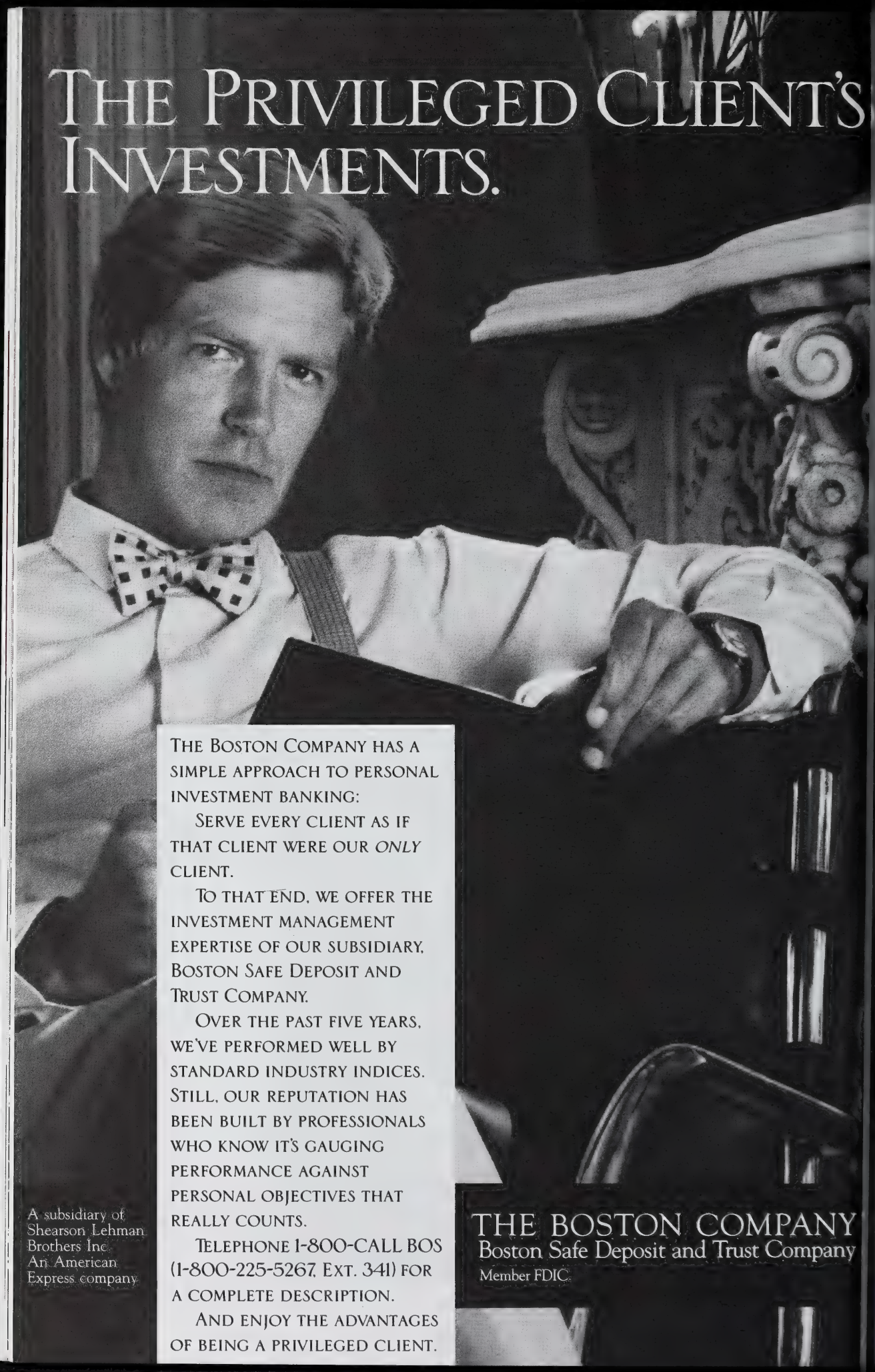
The most indecent thing of all, in our view, is the very act of transferring the poem of *Tristan und Isolde* to the modern stage. What Wagner presents here is not the life of the heroic Nordic sagas, which might edify and strengthen the German spirit; instead . . . he makes *sensuality itself* the true subject of his drama.

Even today, more than a century later, it is entirely possible to understand the vehemence of such a reaction: this music is still among the most powerful and emotionally manipulative ever written. *Tristan und Isolde* is about love: love repressed and unacknowledged, then helplessly and haplessly expressed, and fulfilled, after emotional torment, only through death. The Prelude is the musical expression of that unacknowledged love, and the opening phrases recur during Wagner's music drama when that love between Tristan and Isolde comes closest to surfacing, when it is unleashed by the dramatic device of the love potion, and, finally, when Tristan dies in Isolde's arms. In a special way, *Tristan und Isolde* represents the product of Wagner and Mathilde Wesendonck's spiritual and emotional union, the channeling of Wagner's creative energies in a direction away from the physical consummation of their relationship, given the impossibility—as Mathilde impressed upon him—of their situation. And the strength of Wagner's impulses produced music unlike any that had ever been heard before. Wagner's use of dissonance in *Tristan* was, in fact, startlingly new; the emphasis on unresolved dissonance and intense chromaticism was perfectly suited to that work's depiction of heightened longing, both physical and spiritual, as stated earlier, and the work has come to represent a turning point in the nineteenth century's treatment of tonality.

Hector Berlioz was present in the audience at the Paris concert of January 25, 1860, under the composer's direction, which introduced to that city the *Tristan* Prelude as well as excerpts from *Tannhäuser*, *Lohengrin*, and *Der fliegende Hol-*



Hans von Bülow


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länder. Of the Prelude, Berlioz could by his own admission make no sense whatsoever. He described it in an essay written shortly afterwards as "a slow piece, beginning pianissimo, rising gradually to fortissimo, and then subsiding into the quiet of the opening, with no other theme than a sort of chromatic moan, but full of dissonances." Wagner provided his own program note for the *Tristan* Prelude on the occasion of the Paris concert; it is given here in William Ashton Ellis's translation:

> An old, old tale, exhaustless in its variations, and ever sung anew in all the languages of medieval Europe, tells us of Tristan and Isolde. For his king the trusty vassal had wooed a maid he durst not tell himself he loved, Isolde; as his master's bride she followed him, for, powerless, she needs must do the wooer's bidding. Love's Goddess, jealous of her downtrod rights, avenged herself: the love-drink destined by the careful mother for the partners in this merely political marriage, in accordance with the customs of the age, the Goddess foists on the youthful pair through a blunder diversely accounted for; fired by its draught, their love leaps suddenly to avid flame, and each avows to each that they belong to none save one another. Henceforth no end to the yearning, longing, bliss and misery of love: world, power, fame, splendor, honor, knighthood, loyalty and friendship, all scattered like a baseless dream; one thing alone left living: desire, desire unquenchable, longing forever rebearing itself,—a fevered craving; one sole redemption—death, surcease of being, the sleep that knows no waking!
>
> Here, in Music's own most unrestricted element, the musician who chose this theme as introduction to his love-drama could have but one care: how to restrain himself, since exhaustion of the theme is quite impossible. So in one long breath he let that unslaked longing swell from first avowal of the gentlest tremor of attraction, through half-heaved sighs, through hopes and fears, laments and wishes, joys and torment, to the mightiest onset, most resolute attempt to find the breach unbarring to the heart a path into the sea of endless love's delight. In vain! Its power spent, the heart sinks back to pine of its desire—desire without attainment; for each fruition sows the seeds of fresh desire, till in its final lassitude the breaking eye beholds a glimmer of the highest bliss: it is the bliss of quitting life, of being no more, of last redemption into that wondrous realm from which we stray the farthest when we strive to enter it by fiercest force. Shall we call it Death? Or is it not Night's wonder-world, whence—as the story goes—an ivy and a vine sprang up in lockt embrace o'er Tristan and Isolde's grave?

When *Tristan* is staged, the Prelude dies away, leading after a moment of silence to the unaccompanied sailor's song that opens the first scene. In the concert hall, however, it is frequently followed (either with or without soprano) by Isolde's "*Liebestod*," which closes the opera. If the Prelude represents earth-bound passion, the "Love-death" is spiritual transfiguration. (Wagner himself, not incidentally, referred to what we know as the Prelude and *Liebestod* as, respectively, *Liebestod* and "*Verklärung*" ["transfiguration"].) Here, Isolde literally wills herself out of existence, Tristan, her "death-devoted" lover, having died in her arms just moments earlier. Musically the *Liebestod* recapitulates and completes the second act's interrupted "*Liebesnacht*" ("night of love"), wherein Tristan and Isolde's tryst was abruptly ended by the sudden appearance of King Marke. As in the Prelude, the music begins softly and builds, almost in a single breath, to a thunderous climax. And even without the vocal line, the *Liebestod* makes its point, since, by the end, music and text, sound and sense, are one.

—Marc Mandel

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Gerald Abraham's article on Robert Schumann in The New Grove Dictionary of Music and Musicians is very fine; it has been reprinted in *The New Grove Early Romantic Masters 1: Chopin, Schumann, Liszt* (Norton paperback). Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) is one of the best volumes in that fine series. *Robert Schumann: The Man and his Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. Schumann's music for *Manfred* is given detailed consideration in Frank Cooper's chapter on "Operatic and Dramatic Music" in that volume. An absorbing recent book is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist who seems to understand more about the composer, his many moods and anxieties, and his physical ailments, than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto. The most recent discussion of problems inherent in Schumann's much-criticized treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect" in the *Musical Newsletter* for July 1972. The *Manfred* Overture is available on compact disc in performances by Giuseppe Sinopoli and the Vienna Philharmonic (DG, with Schumann's Symphony No. 2), Wilhelm Furtwängler and the Berlin Philharmonic (DG, with Schumann's Symphony No. 4 and Haydn's Symphony No. 88), Carlo Maria Giulini and the Los Angeles Philharmonic (DG, with the *Rhenish* Symphony), and Charles Munch and the Boston Symphony (RCA, with Mendelssohn's *Italian* and *Reformation* Symphonies). Among recordings of the Schumann symphonies, Bernard Haitink's performance of the *Rhenish* with the Concertgebouw Orchestra is part of a fine set available in all formats (Philips, three LPs or two CDs). Rafael Kubelik's splendid set of the four symphonies (plus the *Manfred* Overture) with the Bavarian Radio Symphony Orchestra, which had the special advantage of being recorded with the orchestra in the standard nineteenth-century seating position—with second violins on the right—so that the interplay of violin parts make the spatial effect that the composer intended, has been partially reissued on compact disc (Odyssey); the *Rhenish* Symphony is coupled on a single disc with the Schumann's Symphony No. 1, *Spring*. Leonard Bernstein has recorded the *Rhenish* Symphony as part of a live Schumann symphony cycle with the Vienna Philharmonic; it is available on CD coupled with Schumann's Piano Concerto, with Justus Frantz as soloist (DG).

—S.L.

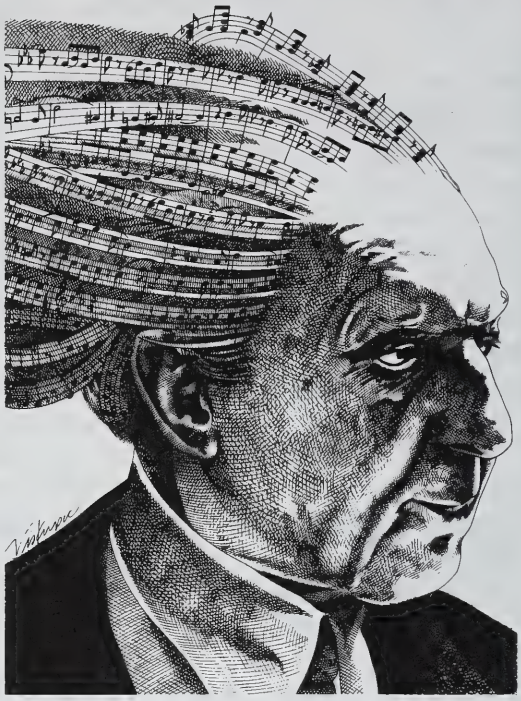
The vast Wagner literature is constantly growing, but the most important books continue to remain available. Ernest Newman's indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner's autobiography, *My Life*, is available in a translation by Mary Whittall (Cambridge University Press, also paperback). Ernest Newman's *The Wagner Operas* offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Knopf). Newman's *Wagner as Man and Artist*, a single-volume "psychological estimate" (Newman's own phrase), is still important, even though it was written early in the century, when much crucial research material

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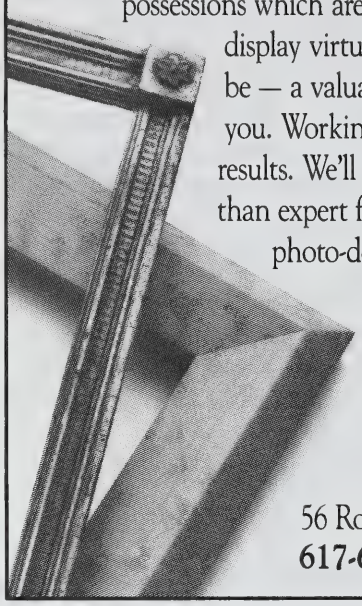
was unavailable (Limelight paperback). *The New Grove Wagner*, in the series of biographies drawn from The New Grove Dictionary of Music and Musicians, provides discussion of the life and the music by John Deathridge and Carl Dahlhaus, respectively (Norton paperback). Bryan Magee's thoughtful and thought-provoking *Aspects of Wagner* has just come out in a newly revised and expanded edition (Oxford University paperback). *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn, offers a representative sampling of Wagner's own writings in the translations of William Ashton Ellis (Da Capo paperback). Other useful biographies include Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* (Harcourt, Brace, Jovanovich) and Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University paperback). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press). Robert Bailey has edited the *Prelude and Transfiguration from Wagner's "Tristan und Isolde"* for the Norton Critical Scores series.

Wagner obviously intended his operas to be taken whole, even though he was not averse to programming certain segments (such as the Prelude and *Liebestod* from *Tristan*) on orchestral concerts that would help him get his music heard. There are three complete recordings of *Die Meistersinger* on compact disc, under Georg Solti (London), Herbert von Karajan (Angel), and Eugen Jochum (Deutsche Grammophon). All have their strong points; I have long favored Karajan's, with Helen Donath, Rene Kollo, and Theo Adam in the lead roles. Better still is Karajan's "live" Bayreuth performance from 1951, with Elisabeth Schwarzkopf, Hans Hopf, and Otto Edelmann, formerly available on LP on the budget Seraphim label, but not yet transferred to compact disc. The overture alone is included in numerous albums of Wagner excerpts; those available on compact disc include performances by Giuseppe Sinopoli with the New York Philharmonic (DG), Georg Solti with the Chicago Symphony (London), and George Szell with the Cleveland Orchestra (CBS).

The Prelude and *Liebestod* from *Tristan* is available on compact disc in collections of orchestral excerpts performed by Wilhelm Furtwängler and the Berlin Philharmonic (Deutsche Grammophon), Herbert von Karajan and the Berlin Philharmonic (Angel), Otto Klemperer and the Philharmonia (Angel), and Arturo Toscanini and the NBC Symphony (RCA). There are two new recordings of the Prelude and *Liebestod* with soprano Jessye Norman: one is in a "live" recording of a Wagner concert at Salzburg with Herbert von Karajan and the Vienna Philharmonic (DG); the other is in an album of "opera scenes" also featuring Ms. Norman in excerpts from *Tannhäuser* and *Dutchman*, and the Immolation Scene from *Götterdämmerung*, with Klaus Tennstedt and the London Philharmonic (EMI). If you'd like to get to know the complete opera, I'd begin with the "live" Bayreuth performance under Karl Böhm, with Birgit Nilsson and Wolfgang Windgassen in the lead roles (DG), then move on to the still unchallenged Furtwängler recording of 1952, with Kirsten Flagstad and Ludwig Suthaus, in mono, but recently remastered for compact disc (EMI).

—M.M.

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Marek Janowski



Marek Janowski is making his Boston Symphony Orchestra debut at these concerts. His status as a major conductor of international importance was recently reconfirmed with the release of his acclaimed recording on RCA compact discs of Wagner's *Ring* cycle, the first ever to be digitally recorded. His other recordings include Strauss's *Die schweigsame Frau*, Weber's *Euryanthe* with Jessye Norman, and d'Albert's *Tiefland* with Eva Marton and Rene Kollo, all on EMI/Angel; Korngold's *Violanta* with Eva Marton, Siegfried Jerusalem, and Walter Berry, on CBS; and Penderecki's *The Devils of London*, on Philips.

Mr. Janowski was born in Warsaw to a German mother and Polish father, and moved to Germany as a boy. His first important position was with the Hamburg State Opera, from 1969 to 1973; he then became general music director of the Freiburg Opera for two seasons and general music director of the Dortmund Opera for four seasons. His debut in 1978 with the Berlin Philharmonic led to numerous engagements at Berlin's Deutsche Oper, Munich's Bavarian State Opera, the Paris Opera, and the Staatskapelle Dresden, with which he recorded Wagner's *Ring*. He made his American debut in 1980 conducting *Lohengrin* at Chicago Lyric Opera, to which he has returned for performances of *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Meistersinger*. He made his San Francisco Opera debut in 1983 with *Otello* and *Boris Godunov*. His Metropolitan Opera debut came in 1984 with Strauss's *Arabella*, with Kiri Te Kanawa in the title role. He returned to the Met in 1987 for Mozart's *Entführung aus dem Serail*, conducts a new production of *Salome* there later this month, and is scheduled to return next year for a revival of *Arabella*. Current engagements also include a new production of *Tristan und Isolde* at the Paris Opera and, in the spring of 1990, *Die Meistersinger* at the Théâtre du Châtelet, after which he will lead Wagner's *Ring* at the Cologne Opera. He has previously led the *Ring* at the summer festival in Orange and in concert with the Nouvel Orchestre Philharmonique.

For the past three years Mr. Janowski has been chief conductor of the Gurzenich Orchestra in Cologne and chief conductor of the Nouvel Orchestre Philharmonique in Paris, leading programs that include classical and romantic repertory and also demonstrate his keen interest in twentieth-century works. Since his American symphony orchestra debut in 1984 with the Chicago Symphony, Mr. Janowski has conducted the Toronto Symphony, the Saint Louis Symphony, and the NHK Symphony of Japan. He will return to North America in March 1990 for an all-Beethoven program with the Montreal Symphony and to conduct Messiaen's *L'Ascension* with the Saint Louis Symphony. His recordings include the complete symphonies of Brahms and Schumann with the Royal Liverpool Philharmonic on ASV compact discs and Saint-Saëns' *Organ* Symphony with the Nouvel Orchestre Philharmonique on Harmonia Mundi. Next season he will begin recording the complete Bruckner symphonies with the latter orchestra for Virgin Records.

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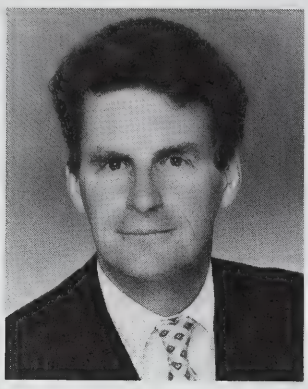
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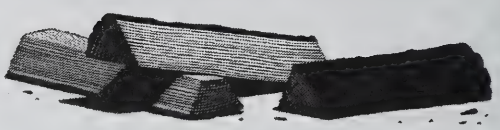
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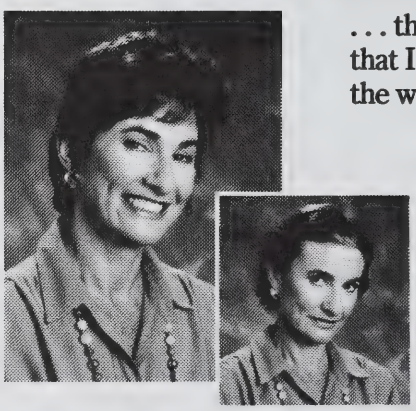
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Next Program . . .

Thursday, February 9, at 8
Friday, February 10, at 2
Saturday, February 11, at 8
Tuesday, February 14, at 8

CHRISTOPH VON DOHNÁNYI conducting

LIGETI — *Atmosphères*

BARTÓK — Piano Concerto No. 2
- Allegro
- Adagio—Presto—Adagio
- Allegro molto—Presto

ANDRÁS SCHIFF

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
- Un poco sostenuto—Allegro
- Andante sostenuto
- Un poco allegretto e grazioso
- Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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Thursday 'A'—February 9, 8-9:55
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Saturday 'B'—February 11, 8-9:55
Tuesday 'B'—February 14, 8-9:55

CHRISTOPH VON DOHNÂNYI conducting
ANDRÁS SCHIFF, piano

LIGETI	*Atmosphères*
BARTÓK	Piano Concerto No. 2
BRAHMS	Symphony No. 1

Thursday 'D'—February 16, 8-9:50
Friday 'B'—February 17, 2-3:50
Saturday 'B'—February 18, 8-9:50

CHRISTOPH VON DOHNÂNYI conducting

WEBERN	Passacaglia for Orchestra
STRAUSS	*Till Eulenspiegel's Merry Pranks*
SCHUBERT	Symphony in C, *The Great*

Wednesday, February 22, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—February 23, 8-10
Friday 'A'—February 24, 2-4
Saturday 'B'—February 25, 8-10

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano

RANDS	"*. . . body and shadow . . .*" (world premiere; commissioned by the Boston Symphony Orchestra and Boston University to commemorate Boston University's sesquicentennial)
RAVEL	*Alborada del gracioso*
Arias by MASSENET and THOMAS	
HAYDN	Symphony No. 103, *Drumroll*
STRAUSS	Songs with orchestra

Tuesday 'C'—February 28, 8-9:45
Friday Evening—March 3, 8-9:45

SEIJI OZAWA conducting

HAYDN	Symphony No. 103, *Drumroll*
BRAHMS	Symphony No. 4

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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SUPPER CONCERT III

Thursday, February 2, at 6
Saturday, February 4, at 6

LUCIA LIN, violin
SATO KNUDSEN, cello
JAMES ORLEANS, double bass
THOMAS MARTIN, clarinet
ROLAND SMALL, bassoon
JAY WADENPFUHL, horn
BENJAMIN PASTERNACK, piano

HASENOEHRL — Strauss's *"Till Eulenspiegel"—einmal anders*
(another view)

Ms. LIN, Mr. MARTIN, Mr. SMALL, Mr. WADENPFUHL, and Mr. ORLEANS

SCHUMANN — Trio No. 1 in D minor for piano, violin, and cello, Opus 63

Mit Energie und Leidenschaft
(With energy and passion)
Lebhaft, doch nicht zu rasch
(Lively, but not too fast)
Langsam, mit inniger Empfindung
(Slowly, with heartfelt feeling)
Mit Feuer
(Fiery)

Mr. PASTERNACK, Ms. LIN, and Mr. KNUDSEN

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Richard Strauss

Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, transcribed for violin, clarinet, bassoon, horn, and double bass by Franz Hasenöhrl

Transcriptions are dangerous stuff, and the perils of the absurd are never far away. Casella and Stokowski set Bach pieces for unaccompanied violin for orchestra (but so did Bach), and the *Hausmusik*-mad nineteenth century produced renditions of Beethoven's Ninth Symphony for two flutes. But such things, when masterfully done, can delight and illuminate. Schoenberg's transcription (up) of the Brahms G minor piano quartet for orchestra is an example, and so is his transcription (down) of Strauss's *Emperor* Waltzes for chamber ensemble. And without doubt the Hasenöhrl version of *Till Eulenspiegel* is an enchanting *jeu d'esprit*, carried out with wit and ingenuity.

This improbable enterprise goes back to 1945, when Vienna was just beginning to collect its musical life from ruins again, and the figure most specifically behind it is a certain Rudolf Effenberger, who had been in charge of backstage arrangements at the hall of the famous Society of Friends of Music long enough to have known Johannes Brahms. He had picked up considerable musical lore and knowledge over the years, and, pretending great indignation when a musician was unable to identify Strauss's Opus 28, he said that he would allay the fellow's ignorance by arranging to have a few Philharmonic players acquaint him with this work. He then went to Hasenöhrl and asked him to prepare a transcription for "a few Philharmonic players," and Effenberger was enough of a fixture in Vienna's music world that one didn't say no to him. Hasenöhrl (1885-1970) was himself a prolific composer whose esteem in Austria was certified by many awards and prizes, and many performances. Strauss, it should be added, was enchanted by this transformation of his fifty-year-old comic masterpiece and gave it his official blessing.

—Michael Steinberg

Robert Schumann

Trio No. 1 in D minor for piano, violin, and cello, Opus 63

After Robert Schumann's first burst of chamber music composition, in 1842, when he wrote the three string quartets, the piano quartet, and the piano quintet, he turned his attention in other directions for a time. It was not until the early summer of 1847 that he returned to a chamber music genre in the creation of his first piano trio. During most of 1847 he busied himself with the working out of a libretto for his opera *Genoveva* and the completion of his music to Goethe's *Faust*. But at the same time he turned out the D minor trio (composed between June 3 and June 16) and, a bit later, a second piano trio (begun in August and completed in October).

The D minor trio is one of Schumann's finest chamber works, richly inventive, powerfully expressive. In the years immediately preceding its composition, he had begun to come to terms with the music of Johann Sebastian Bach, and we find throughout an interest in contrapuntal interplay between the three participants that enlivens the texture quite wonderfully. There is a subtle, cognate relationship between the principal theme of the first movement, in D minor, and that of the finale, in D major, but in general the movements are self-sufficient. The work was almost certainly inspired most immediately by the popular D minor trio of Schumann's good friend Felix Mendelssohn, and it is a worthy successor to that piece. The slow

movement features a ravishingly expressive theme characteristic of one of Schumann's favorite performance indications: "*innig*" ("heartfelt"). Sincerity and directness of emotional appeal, even in the tiniest expressive details, are thoroughly typical of Schumann; when they are matched by a high level of inspiration, as here, the result is treasurable.

—Steven Ledbetter

Lucia Lin

Violinist Lucia Lin joined the Boston Symphony Orchestra in 1985 and was appointed assistant concertmaster during the 1987-88 season. A native of Champaign, Illinois, she began studying violin at the age of four with Paul Rolland and appeared as soloist with the Chicago Symphony Orchestra at eleven. Ms. Lin has a bachelor's degree from the University of Illinois, where she studied with Sergiu Luca, and she continued her studies with him at Rice University in Houston, earning her master of music degree in 1985. Among her numerous awards are first prizes in the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition.

Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years; prior to that he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony.

James Orleans

Born in Newark, New Jersey, James Orleans majored in composition with a concentration in double bass at the University of Indiana at Bloomington, graduated *magna cum laude* from the Boston Conservatory of Music in 1981, and was a Fellow at the Tanglewood Music Center during the summers of 1981 and 1982. Mr. Orleans' teachers included Edwin Barker, Robert Olson, and William Rhein. Before joining the Boston Symphony Orchestra in 1983, Mr. Orleans performed with the Portland Symphony, the New Hampshire Symphony, the Cantata Singers, the Handel and Haydn Society, Emmanuel Music, the Pro Arte Chamber Orchestra, and the Milwaukee Symphony, among others.

Thomas Martin

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He also took master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician, and has been heard on "Morning Pro Musica" on WGBH radio; he has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Roland Small

Bassoonist Roland Small grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After performing with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals in Marlboro, Vermont, under Rudolf Serkin's direction, from 1956 to 1962.

Jay Wadenpfuhl

Born and raised in Texas, Jay Wadenpfuhl has been a professional horn player since he was fifteen. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the North Texas State University Faculty Brass Quintet, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at Boston University and the New England Conservatory of Music. Mr. Wadenpfuhl has toured Japan with the Michel LeGrand Jazz Orchestra and has been associated with Chuck Mangione since 1977. He is also an active composer, particularly of works that include the horn, and he has been a composer and lyricist for popular and jazz songs since 1966.

Benjamin Pasternack

A native of Philadelphia, pianist Benjamin Pasternack began his performance career at the age of eight. At thirteen he was a full-scholarship student at the Curtis Institute of Music in Philadelphia, where he studied with Mieczyslaw Horszowski and Rudolf Serkin. He has also studied with Leon Fleisher, Seymour Lipkin, and Leonard Shure. A member of the piano faculty at Boston University's School for the Arts, Mr. Pasternack has appeared as soloist with the Boston Symphony Orchestra and the Philadelphia Orchestra, among others. Last summer he won the top prize at the 40th Busoni International Piano Competition in Bolzano, Italy, leading to a series of solo recitals in northern Italy.



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NYNEX Sponsors "Salute to Symphony" 1989 March 3-6

For the first time, a Symphony Hall Open House joins the line-up of "Salute to Symphony" events, which include a weekend-long broadcast on WCRB-102.5-FM and a 90-minute telecast on WCVB-TV-Channel 5. NYNEX is the sponsor of this year's "Salute," the Boston Symphony Orchestra's major fundraiser and community outreach event, which will take place Friday, March 3, through Monday, March 6.

The Symphony Hall Open House, a special day of activities for the entire family on Saturday, March 4, from 10 a.m. to 3 p.m., will feature performances throughout the Hall by members of the BSO family, tours of this historic landmark, instrument demonstrations (including special performances on Symphony Hall's famous organ and ancient instrument collection), master classes taught by BSO players, and the opportunity to meet informally with prominent conductors and musicians closely associated with the BSO. Refreshments will be available throughout the day.

This year's Salute broadcast on WCRB-102.5-FM will include historic performances of the BSO under its music directors from Arthur Nikisch to Seiji Ozawa, a tribute to Leonard Bernstein, and interviews with some of the BSO's illustrious guest conductors and soloists, as well as members of the BSO family and other special guests.

Once again WCVB-TV-Channel 5 will feature the Boston Symphony Orchestra, Seiji Ozawa, John Williams, and Harry Ellis Dickson in a gala Salute performance to be televised live on Monday, March 6, from 7:30 p.m. to 9 p.m., simulcast on WCRB. Channel 5's Chet Curtis, Natalie Jacobson, and Frank Avruch will host this special concert.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-(800)-325-9400 throughout the Salute weekend of March 3 through 6.

Donors to Salute this year will be able to choose from a variety of incentive gifts when they pledge to the BSO. Gifts range from a special, limited edition "Salute to Symphony" T-shirt for a donation of $25 to an opportunity to conduct "The Stars and Stripes Forever" at a Boston Pops concert for a donation of $5,000. Other incentive gifts include the 1988 Salute compact disc featuring the BSO in historical live performances ($35), the new 1989 compact disc or cassette ($50), the opportunity to attend a conducting class led by BSO assistant conductors Carl St. Clair and Pascal Verrot ($75), admission for two to a taping session for a Boston Pops Orchestra telecast ($100), advance ticket order forms for Christmas Pops concerts and Tanglewood ($150), and a table at a Boston Pops concert during the 1989 spring season ($300). In addition, a contribution of $50 or more will make you a "Friend" of the orchestra, entitling you to a variety of benefits.

Be a part of "Salute to Symphony" 1989—listen to WCRB, visit Symphony Hall, watch WCVB, and please call 262-8700 or 1-(800)-325-9400 and make a pledge to this important fundraising event. Help keep great music a vital part of our lives!

The Walter Piston Society

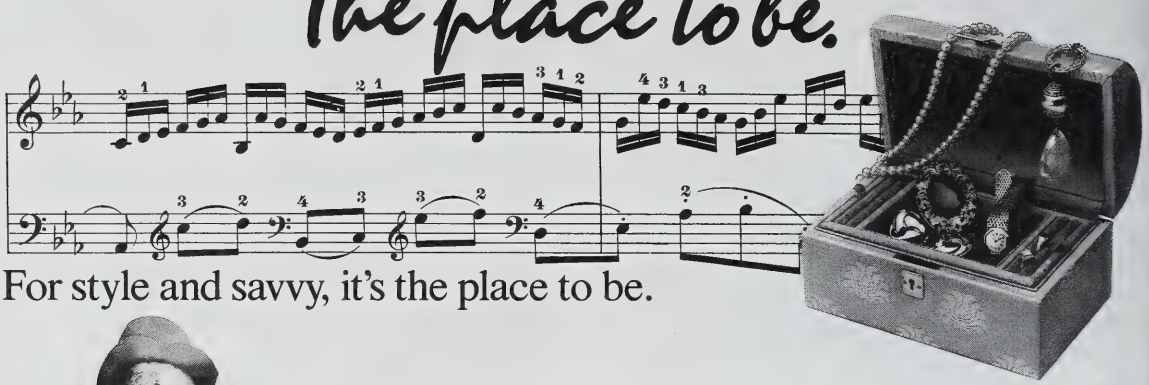
The Boston Symphony Orchestra is pleased to announce the establishment of the Walter Piston Society for those individuals who have created a provision in their estate plans to benefit the BSO, and who have informed us of their generosity. Charter members of the Walter Piston Society will be honored on Wednesday, March 22, at a luncheon in Symphony Hall; following the luncheon they will attend a closed BSO rehearsal under the direction of guest conductor Charles Dutoit. If you have made arrangements to remember the BSO in your will but have not informed the Development Office, please notify Joyce Serwitz, Assistant Director of Development, 266-1492, ext. 132, who will add your name to the mailing list for invitations.

With Thanks

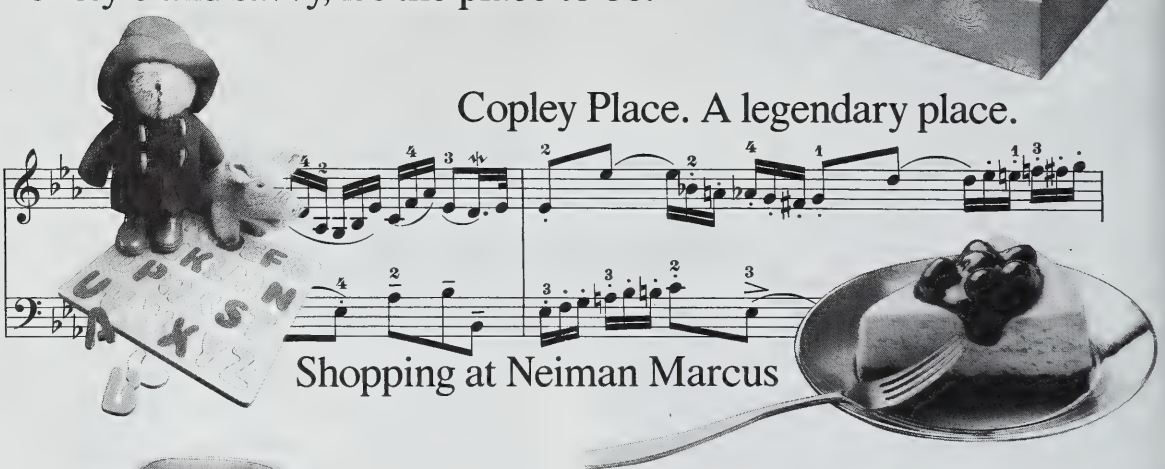
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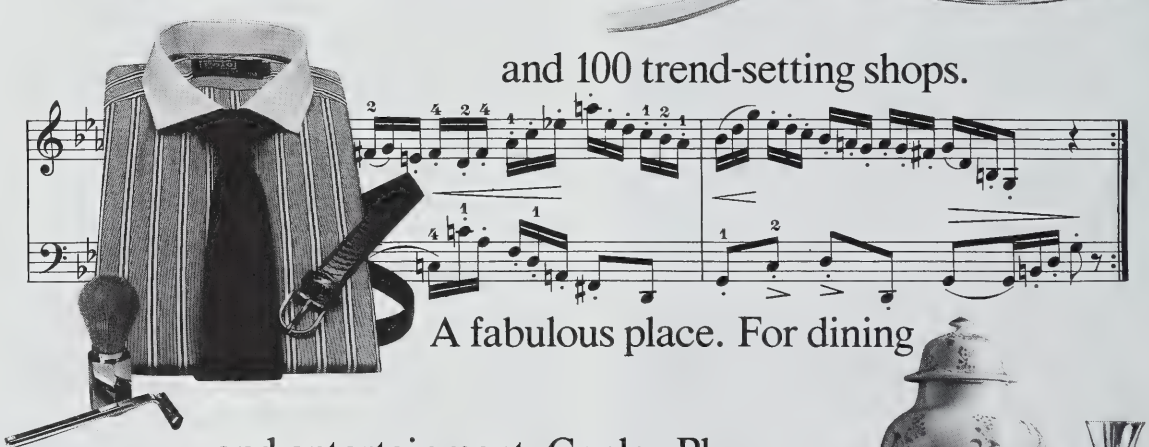


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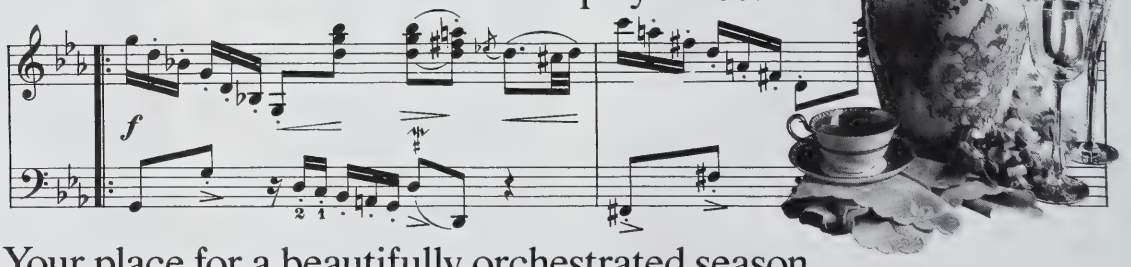
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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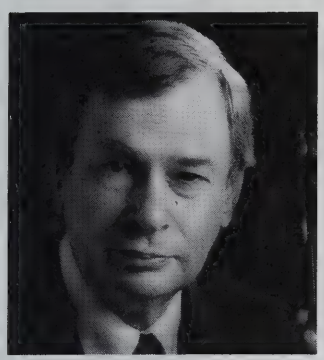
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The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. Born in Philadelphia, Mr. Fine studied for four years with violinist Ivan Galamian at the Curtis Institute of Music before moving to the University of Pennsylvania, where he earned a B.A. in chemistry; he also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. Mr. Fine has performed, toured, and recorded extensively with the Boston Symphony Chamber Players; recent Chamber Players recordings on which he is featured include the two Brahms string quintets and an album of chamber music by Aaron Copland, both on the Nonesuch label. He is also the featured violist on the CBS release of Strauss's *Don Quixote* with cellist Yo-Yo Ma and the Boston Symphony Orchestra under the direction of Seiji Ozawa, and he has been featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. With his wife, harpist Susan Miron, and BSO flutist Fenwick Smith, he is a member of the Mélisande Trio, which made its European debut at London's Wigmore Hall in November 1988. They are featured on the recent Northeastern Records compact disc, "Harp Songs and Interludes," with mezzo-soprano D'Anna Fortunato.

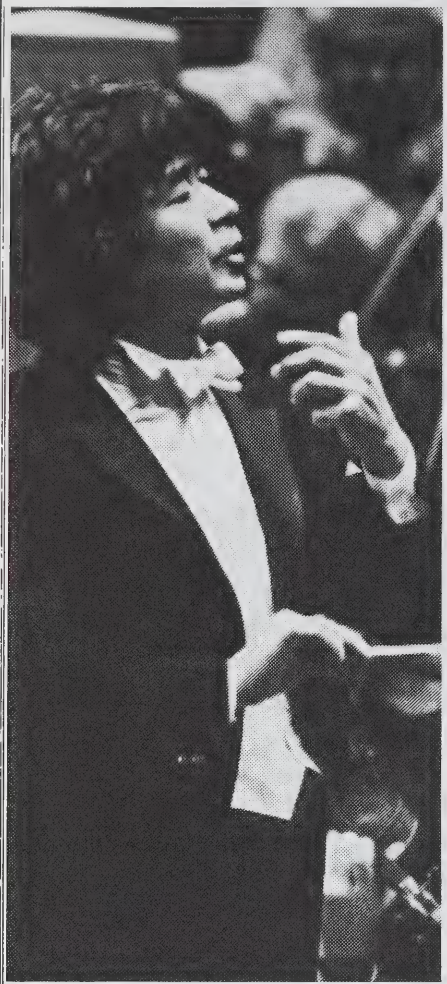
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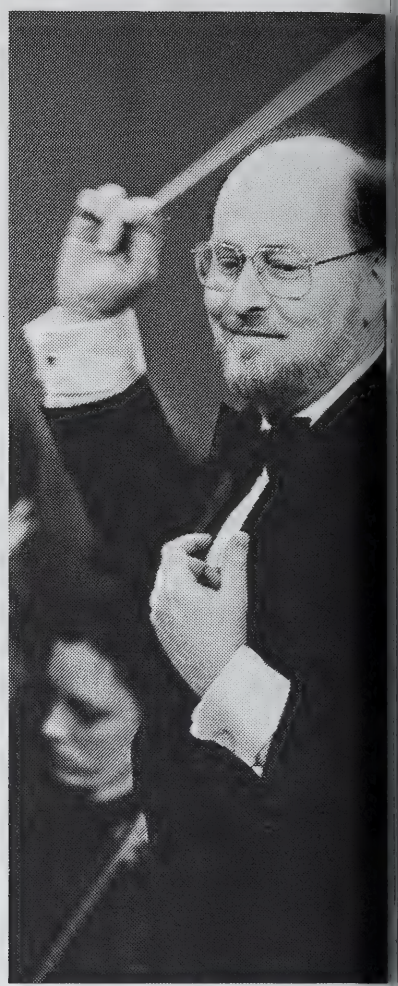
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Saturday, March 4	9 AM to midnight
Sunday, March 5	10 AM to midnight
Monday, March 6	6 PM to 11 PM

ATTEND SYMPHONY HALL OPEN HOUSE

We invite you to be our guest when Symphony Hall opens its doors for a special day of activities for the entire family on Saturday, March 4, from 10 AM to 3 PM! The Symphony Hall Open House will feature performances throughout the Hall by members of the BSO family, tours of this historic landmark, a chance to meet the conductors and musicians of the BSO, instrument demonstrations, including special performances on Symphony Hall's famous organ and ancient instrument collection, and refreshments.

WATCH WCVB-TV CHANNEL 5

Seiji Ozawa, John Williams, and Harry Ellis Dickson lead the Boston Symphony Orchestra in a gala Salute performance live from Symphony Hall, Monday, March 6, from 7:30 PM to 9 PM on WCVB-TV Channel 5, simulcast on WCRB. Channel 5's Chet Curtis, Natalie Jacobson, and Frank Avruch will host this special "Salute to Symphony" event.

PLEDGE TO SALUTE TO SYMPHONY 1989

All donations are appreciated! Just call 262-8700 (outside of the Boston area call 1-800-325-9400) and make a pledge to Salute to Symphony 1989. In return for your generosity we will send you a special BSO incentive gift!

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Thursday, February 9, at 8
Friday, February 10, at 2
Saturday, February 11, at 8
Tuesday, February 14, at 8

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LIGETI — *Atmosphères*

BARTÓK — Piano Concerto No. 2
Allegro
Adagio—Presto—Adagio
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ANDRÁS SCHIFF

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András Schiff's appearances this week are made possible in part by the Roberta M. Strang Memorial Fund.

The evening concerts will end about 9:55 and the afternoon concert about 3:55.

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Boston Symphony Annual Fund

KEEP GREAT MUSIC ALIVE.

Seiji Ozawa, *Music Director*
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One Hundred and Eighth Season, 1988-89

Tuesday, February 14, at 8

Please note that Christoph von Dohnányi is prevented by illness from conducting tonight's program, and that BSO Assistant Conductor Pascal Verrot will conduct in his place. The program remains unchanged.

Pascal Verrot



Pascal Verrot was named an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory; at the Paris Conservatory, where he was a student of Jean-Sebastian Bereau for four years, he won first prize in the conducting competition. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in Siena, Italy. In September 1985 Mr. Verrot was a prizewinner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting five Japanese orchestras; he was invited back for a further tour of Japan last January and February. During the 1987-88 season Mr. Verrot made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*, in December 1987; with the Toronto Symphony, which he conducted at short notice in March 1988; and with the Orchestre de Paris, last June. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. Mr. Verrot led Boston Symphony Orchestra subscription concerts for the first time in November and December 1986 in Symphony Hall and led the Boston Symphony Orchestra at Tanglewood for the first time last summer. He has also conducted the Boston Symphony Chamber Players, in Boston and on tour. Mr. Verrot is on the conducting faculty of the New England Conservatory of Music and on the faculty of the Tanglewood Music Center. His most recent appearances with the orchestra took place this past October and November, when he led subscription performances of music by Bizet, Harbison, Liszt, and Roussel.

sizes one—but only one—important aspect of his work, music of static and quiescent character, built up out of the fundamental resources of sound itself, with almost no perceptible rhythm and no melodic element. Ligeti's music can also be highly dramatic, but that was not his goal in *Atmosphères*.

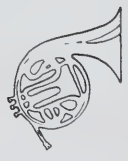
During his first years outside of Hungary, Ligeti became disenchanted with the conflict being waged among advanced composers between serialism (total organization) and chance (total disorganization), partly because he felt that, the farther one went along either path, the more the composer gave up his prerogative of making decisions about his music as it developed. In virtually all of the advanced music of that time, clear-cut intervals and rhythms seemed to be disappearing. Ligeti decided to compose a piece in which melodic intervals and rhythmic gestures played no role at all, a kind of form without structure. The composer himself made a full statement of his intentions in creating the piece.

> My most basic aim as a composer is the revivification of the sonorous aspect of musical form. Those factors of contemporary civilization which do not manifest themselves directly as acoustical experience seem to me of only secondary importance. However, this emphatically does not mean that I intend to limit myself to the invention of new tone colors or other sound-phenomena. It is much more important to me to discover new musical forms and a new manner of

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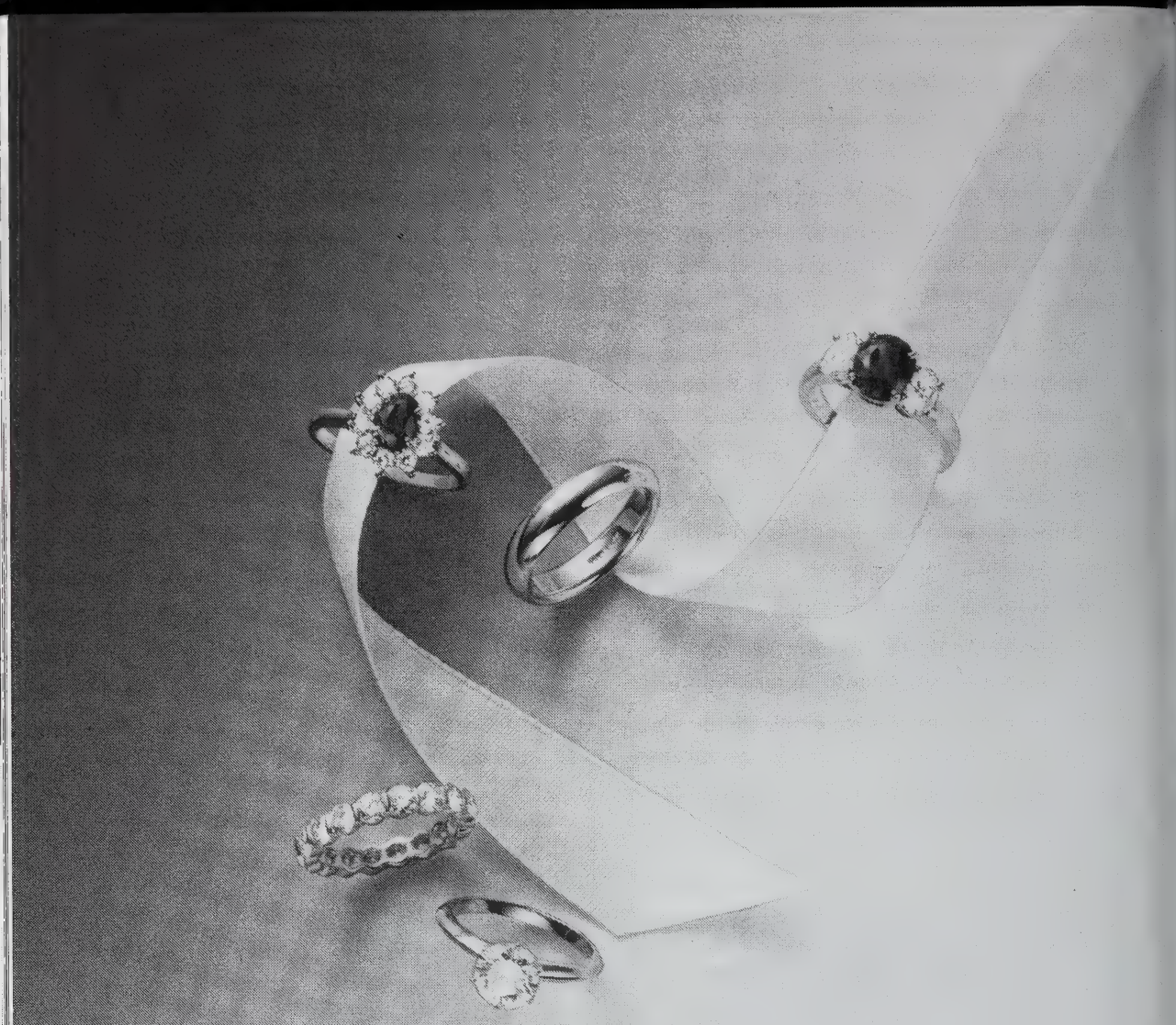
expression. My personal development began with serial music, but today I have passed beyond serialism. In *Atmosphères*, I have attempted to supersede the "structural" approach to music which once, in turn, superseded the motivic-thematic approach, and to establish a new textural concept of music. In this kind of music, there are no "events," but only "states," no contours or forms, but instead, an uninhabited, imaginary musical space. Tone color, usually a vehicle of musical form, is liberated from form to become an independent musical entity.

This so-to-speak "informal" music is embodied in a new type of orchestral sound: the sonorous texture is so dense that the individual interwoven instrumental voices are absorbed into the general texture and completely lose their individuality. This new, unaccustomed orchestral sound results from the fact that the sound of each individual instrument (consisting of a number of "partial" tones) is itself a "partial" of a still more complex acoustical structure. The "interwoven" treatment of the orchestra is the reason for the omission of all percussion and for the unusual format of the orchestral score, which is notated on eighty-seven staves, since the string instruments are written completely *divisi*, that is, with an individual part for each player.

Atmosphères presumably occupies an extreme position, which possibly may be interpreted as a dead end. But often, it is the apparent dead end which conceals a gateway opening into fresh fields.

The entire nine-minute work forms a single span, from the first entrance (*pianissimo*, *dolcissimo*) of the ensemble—all of the strings and selected winds—to the dying away of the piano (*pppp*, *morendo*), played directly on the strings by means of a cloth gently swept across the inside of the instrument. Ligeti adjures the players to perform all entrances in the piece "imperceptibly" and particularly urges the winds, for whom this is rather difficult, to be meticulous in this matter. The colors change in blocks, with the entry of whole sections, but the grouped instruments never play a single pitch. Instead each instrument (as, for example, the fourteen first violins at the beginning) plays its own note, the sum total of the pitches filling up an entire octave (and a little over) by half-steps, producing a dense, but hushed and distant, block of sound, which the ear perceives far more as a color than as a group of pitches. At the same time and in the same way, the other strings are playing other blocks of sound, as are the horns, bassoons, clarinets, and flutes. Altogether they establish and fill in a substantial musical space vertically, a universe of sound of which they present the raw materials used to fill out that universe horizontally (through time) in what the composer describes as a "great arch."

—Steven Ledbetter



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Béla Bartók
Piano Concerto No. 2

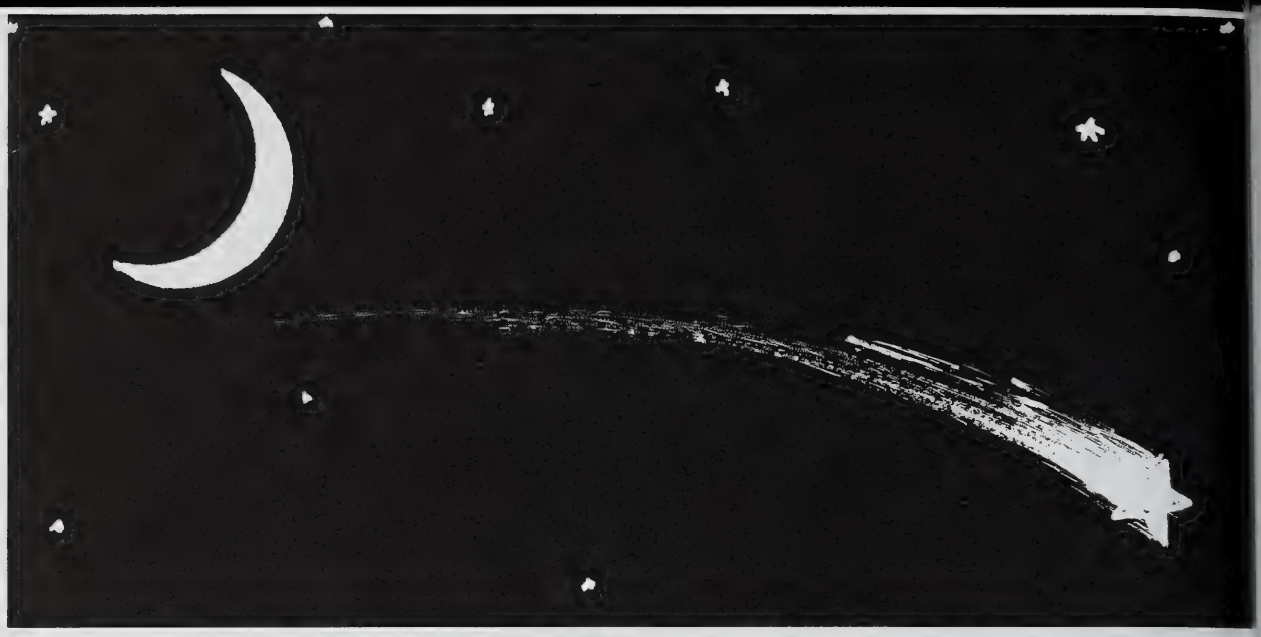


Béla Bartók was born at Nagyszentmiklós, Transylvania, on March 25, 1881, and died in New York on September 26, 1945. He began his Second Piano Concerto in October 1930 and completed it on October 9, 1931. Bartók himself was the soloist for the first performance, given on January 23, 1933, at Frankfurt-am-Main by the Frankfurt Radio Orchestra, Hans Rosbaud conducting. Storm Bull performed the American premiere of the work with Frederick Stock and the Chicago Symphony on March 2, 1939. Erich Leinsdorf conducted Géza Anda in the first Boston Symphony performances in November 1962. It has also been played at BSO concerts by Alexis Weissenberg (twice, with Claudio Abbado and Seiji Ozawa conducting), and Christoph Eschenbach (at Tanglewood, in July 1973, with Edo de Waart). The most recent BSO performances, in December 1983, featured pianist Michel Beroff and conductor Michael Tilson Thomas. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass tuba, timpani, bass drum, triangle, military drum, cymbals, tam-tam, and strings.

By 1930, Bartók, who made his living as a virtuoso pianist far more than as a composer (since there were, in those days, far too few performances of his music to pay the rent), must have felt the need for a new showpiece. Since 1927 his orchestral appearances had featured the Piano Concerto No. 1, composed the previous year. After the premiere in Frankfurt, he had performed it in London, Prague, Warsaw, New York, Boston, Budapest, Cologne, and Berlin. (America proved far from ready for Bartók's most recent music; the Boston Symphony performance of the concerto, in February 1928 under the direction of Serge Koussevitzky, evoked an astonishing review from *Musical America*: "This work from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience.") A new concerto would give him another choice of repertory for orchestral booking. He began the piece in the fall of 1930 but evidently worked most intently during the following summer. He had been scheduled to teach harmony and composition at the Austro-American Conservatory, a summer school in Mondsee, near Salzburg, but when he arrived, he discovered that he had only a single student. Eventually his class load increased to three students; still, he was well paid for his time, which he put to good use in more creative ways.

Bartók composed his concerto between the Fourth and Fifth string quartets, and like those works, it makes extensive use of arch form; it is also replete with the devices of variation technique, which were always a central part of Bartók's compositional forces. The last movement grows out of material from the first movement, varied in its rhythmic shape. The second movement, too, which has its own, simpler arch shape, consists of a hushed Adagio surrounding a demonic Presto.

From early in his musical life, Bartók became familiar with the keyboard music of the Baroque masters, especially Bach and Scarlatti. The Second Concerto embodies the spirit of that music, especially in its rhythmic drive, built of tiny repeated cells—bustling eighth- and sixteenth-notes—reiterated energetically, and in its contrapuntal textures. Though the work contains some acerbic dissonances and complex chords, its basic harmonic plan is far simpler than that of Bartók's earlier



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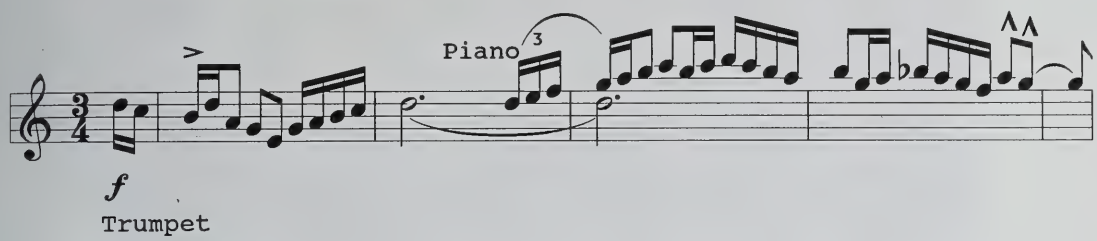
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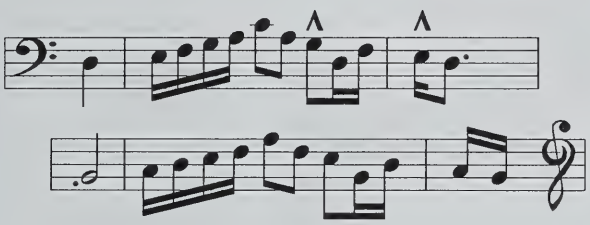
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music, and strongly classical: the first and last movements are centered on G, the middle movement on C.
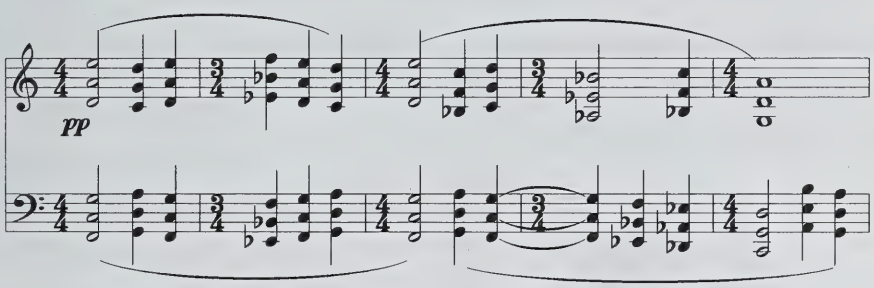
After an opening spray of sound from the piano, the trumpet introduces the first important motive, and the piano follows at once with another:



The very sound of the first movement comes as a surprise: only the winds and percussion play along with the piano. The string sections sit patiently, doing nothing. (There is an obvious model in Stravinsky's 1924 piano concerto with winds and percussion.) The first movement itself is laid out in an arch form consisting of several small arches (an opening ABA with the full ensemble, in which the B section is marked by triplet movement in the piano part; a central section featuring the solo piano in a concertino arrangement with individual instruments or small groups; and a closing ABA). The large closing section mirrors the opening section melodically: that is, the themes heard at the outset return played upside-down (the technical term for this is "in inversion") and backwards ("retrograde"). The ear may hear that the theme is similar to the ones at the beginning without knowing exactly why; this is a case where it may be easier to see the relationship in the contours on the printed page, especially when, as here, the main theme is printed upside-down:



The strings, which have had nothing to do throughout the first movement, enter all by themselves at the beginning of the second, muted, played without vibrato, and laid out in spacious chords of piled-up fifths:



This first part of the movement is again in a small-scale arch form, the string passage alternating with a foreboding dialogue between the solo piano and the timpani.

Strings—Dialogue—Strings—Dialogue—Strings.

The piano and timpani seem ready to begin another dialogue when they suddenly explode into a demonic Presto, buzzing with energy, that fills the middle section of the movement. It races to a halt on a sustained trill, whereupon the Adagio returns,



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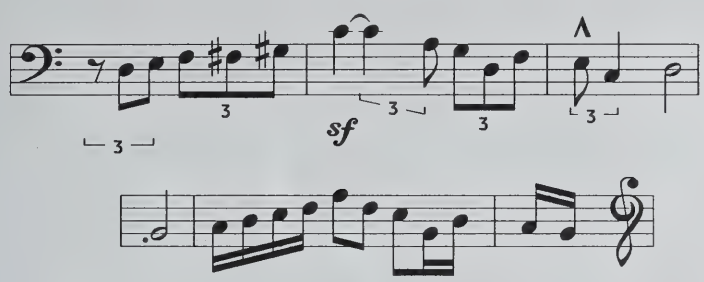
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with the piano, strings, and timpani now commenting simultaneously.

Bartók's interest in balanced structures is equally evident in the finale, a complex rondo. But beyond that, he balances the concerto as a whole, building the rondo largely out of themes and textures from the opening movement. The main thematic section (a motoric passage built on the interval of the minor third) is new, but the contrasting sections are all derived from the first movement. Because Bartók has often changed the rhythmic character of the themes substantially, they are often easier to see than hear, though the first appearance of the opening motives, now converted to smoothly rolling triplets, is straightforward enough.



Whether the listener is conscious of the derivations or only takes them in on a subconscious level, Bartók's symmetrical plan shapes the coherence of the concerto. While the resulting work is a complex one at many levels, it is nonetheless far simpler in its harmonic complexity than many earlier Bartók compositions, and even simpler than the two symmetrically-shaped string quartets that flank its composition. And in that respect, the Second Piano Concerto clearly points the way toward the composer's late music.

—S.L.

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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on November 4, 1876, and Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Eugene Ormandy, and Leonard Bernstein, who gave the most recent Tanglewood performance in July 1985. Seiji Ozawa led the most recent subscription performances at the beginning of the 1985-86 season; he also conducted the work at Carnegie Hall in October 1985, and in tour performances in Japan in February and March 1986. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

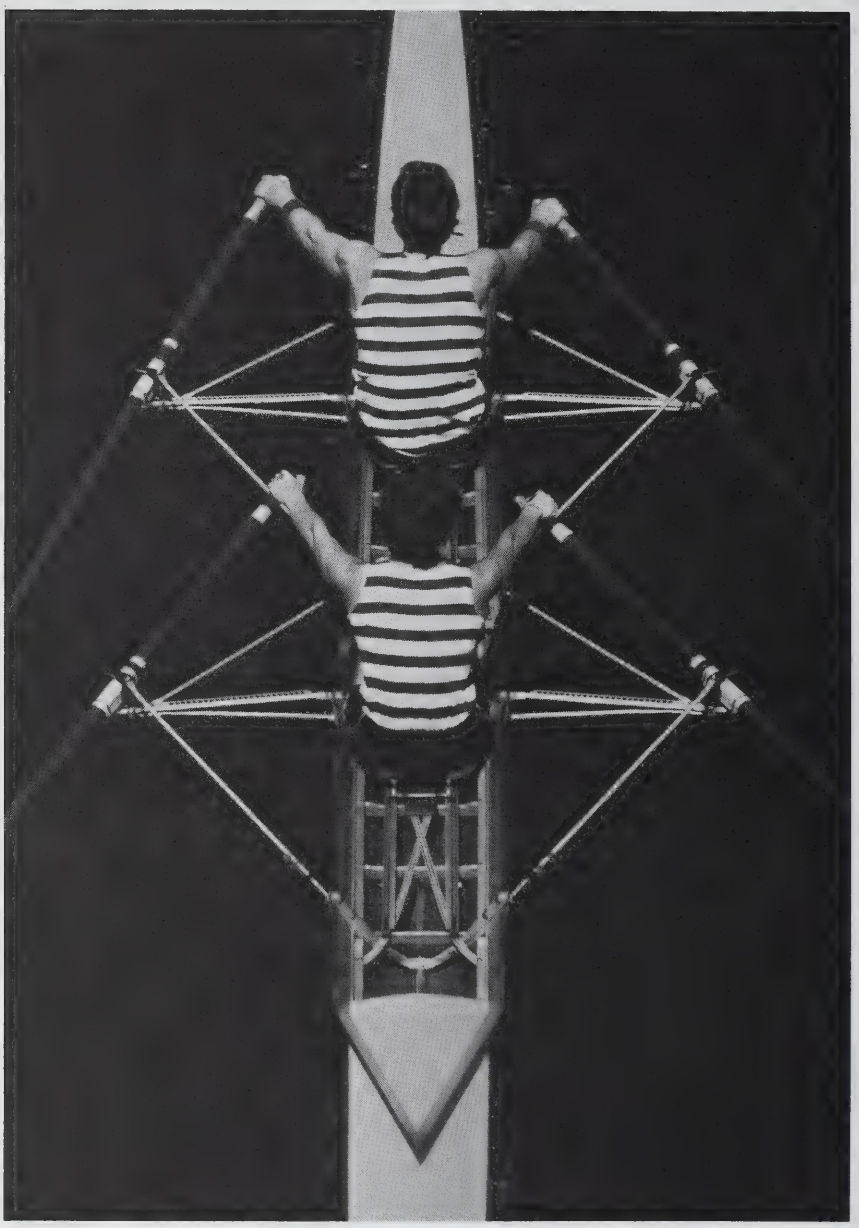
When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see")*, and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But, at the

*Perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures.

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same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But

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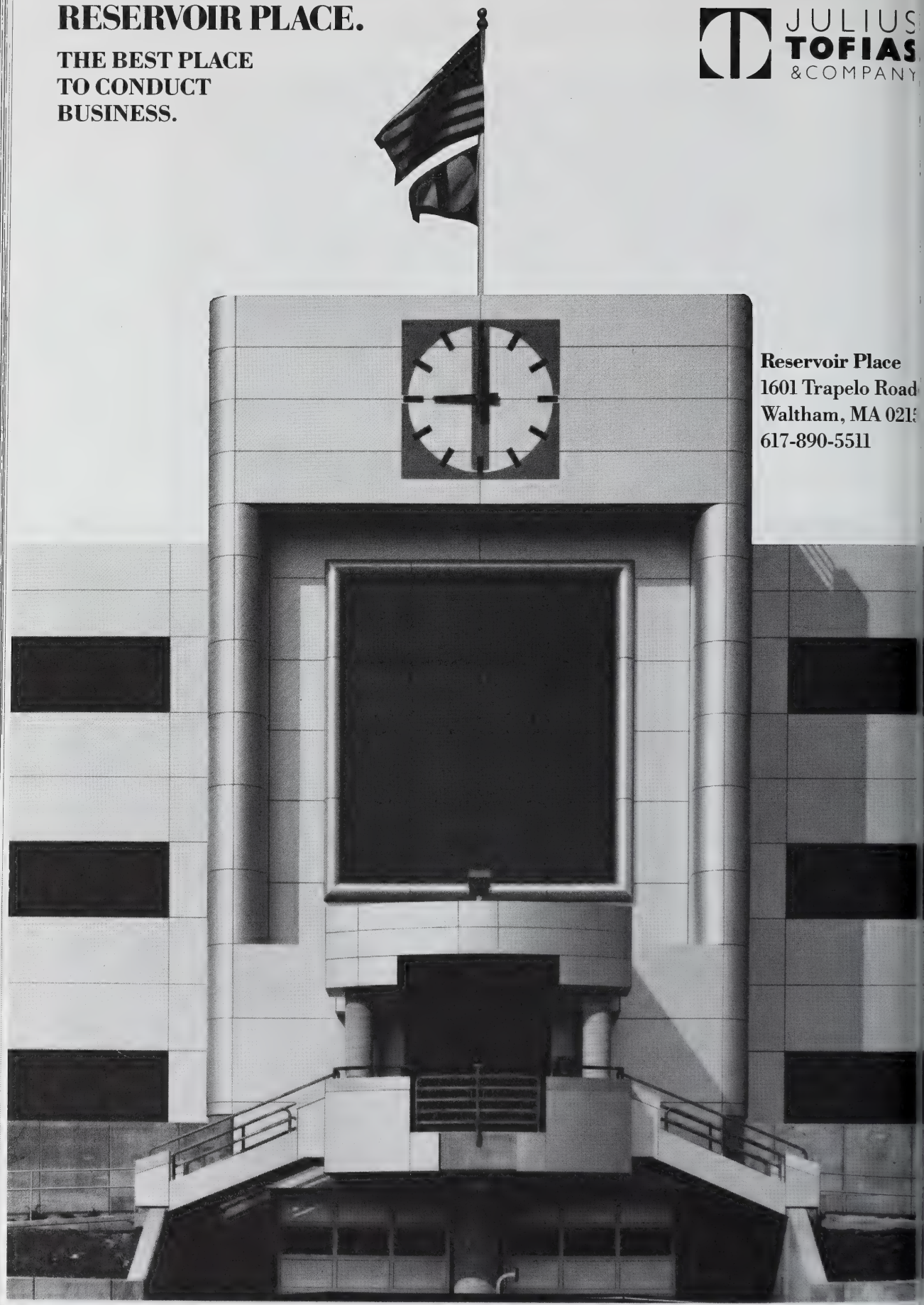
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the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune (intimated in the first violin phrase of the movement's introduction, as mentioned above) suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel



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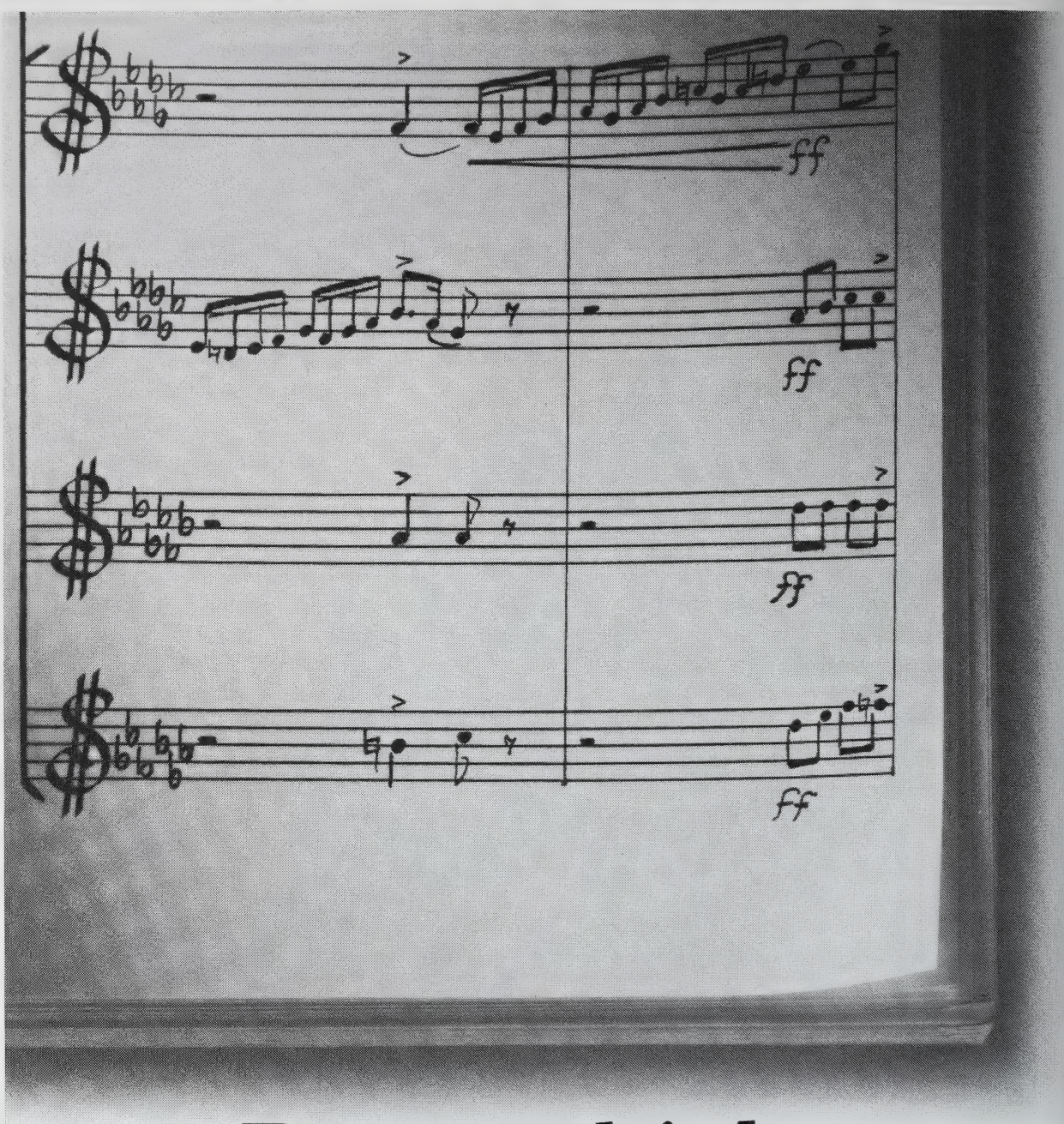
More . . .

Paul Griffiths has written a superb short book on Ligeti for the British series "Contemporary Composers," published by Robson Books of London. *Atmosphères* has been recorded three times, but so far is available only on LP. For a superb all-Ligeti recording, the choice is clearly the performance by Ernest Bour with the Orchestra of the Southwest German Radio, the ensemble that commissioned and first played the work (Wergo, coupled with *Aventures* and *Nouvelles Aventures* for three singers and seven instruments and the solo organ work *Volumina*). Leonard Bernstein's performance with the New York Philharmonic is part of a collection containing works used for the soundtrack of the film *2001* (CBS). A performance by Seiji Ozawa with the Yomiuri Nippon Symphony Orchestra on Japanese RCA has never been released in this country.

Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) is the most thorough biographical and critical study available, though one of the newest additions to the Master Musicians series, Paul Griffiths' *Bartók*, is superb, with imaginative insights on many aspects of the man and his work (it is as yet available only from England). John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). The fine Bartók concerto performances of pianist Stephen Bishop-Kovacevich and the London Symphony Orchestra under Sir Colin Davis retain their interest, though they have not yet been reissued on compact disc (Philips, two LPs, with all three piano concertos and the Sonata for Two Pianos and Percussion, in which the second pianist is Martha Argerich). On CD, there are two excellent choices: Zoltán Kocsis as soloist with the Budapest Festival Orchestra under Iván Fischer (Philips, a set of three compact discs including the three piano concertos, the *Music for Strings, Percussion, and Celesta*, and Bartók's Opus 1 and 2, the Rhapsody for piano and orchestra, and the Scherzo for piano and orchestra); and Maurizio Pollini with the Chicago Symphony under the direction of Claudio Abbado (DG, coupled with the First Concerto).

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's note on the First Symphony in *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Seiji Ozawa and the Boston Symphony Orchestra have recorded the Brahms First for DG. Charles Munch's BSO performance has been reissued on compact disc (Victrola). Also recommended are performances by Herbert von Karajan and the Berlin Philharmonic (DG), Georg Solti and the Chicago Symphony (London), Günter Wand and the Northwest German Radio Orchestra (Angel), and Leonard Bernstein's new live-performance recording with the Vienna Philharmonic (DG). Of significant historical interest, and a great performance in its own right, is the recording by Wilhelm Furtwängler and the Berlin Philharmonic, which has been reissued on CD (DG).

—S.L.

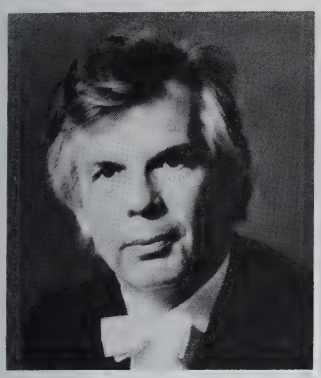


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Born in Berlin, Christoph von Dohnányi began his musical studies at five with the piano. His schooling was interrupted by the outbreak of World War II, during which his father and uncle, who were involved in the German Resistance, were imprisoned and then executed for their anti-German actions. Mr. Dohnányi returned to school after the war, studying law at the University of Munich while also continuing his musical training. He abandoned law for music when the City of Munich awarded him the Richard Strauss Prize for Composition and Conducting. He left Germany to come to the United States, where he first studied with his grandfather, the Hungarian composer Ernst von Dohnányi, then artist-in-residence at Florida State University. While a student at Tanglewood he served as conducting apprentice to Leonard Bernstein. Upon returning to Germany, Mr. Dohnányi was coach and assistant conductor at the Frankfurt Opera under Georg Solti before becoming that company's principal conductor. He was also director of the West German Radio Symphony Orchestra of Cologne and artistic director and principal conductor of the Hamburg State Opera, the post he held at the time of his Cleveland appointment. The recipient of many international honors both in Europe and the United States, Mr. Dohnányi devotes much of his time to recording. For London, with his wife, soprano Anja Silja, he has recorded *Lulu*, *Wozzeck*, *Erwartung*, and the final scene from *Salome* with the Vienna Philharmonic. Also with that orchestra he has recorded Stravinsky's *Petrushka* and the five Mendelssohn symphonies. He and the Cleveland Orchestra have recorded Dvořák's last three symphonies, Mahler's Fifth Symphony, and Bartók's Concerto for Orchestra for London/Decca; they have also embarked on a cycle of Schumann symphonies for that label. For Telarc, he and the Cleveland Orchestra have recorded Schubert's *Great* C major Symphony, Tchaikovsky's *Pathétique*, and a near-complete Beethoven symphony cycle. For Teldec, Mr. Dohnányi has recorded the First and Fourth symphonies of Brahms.

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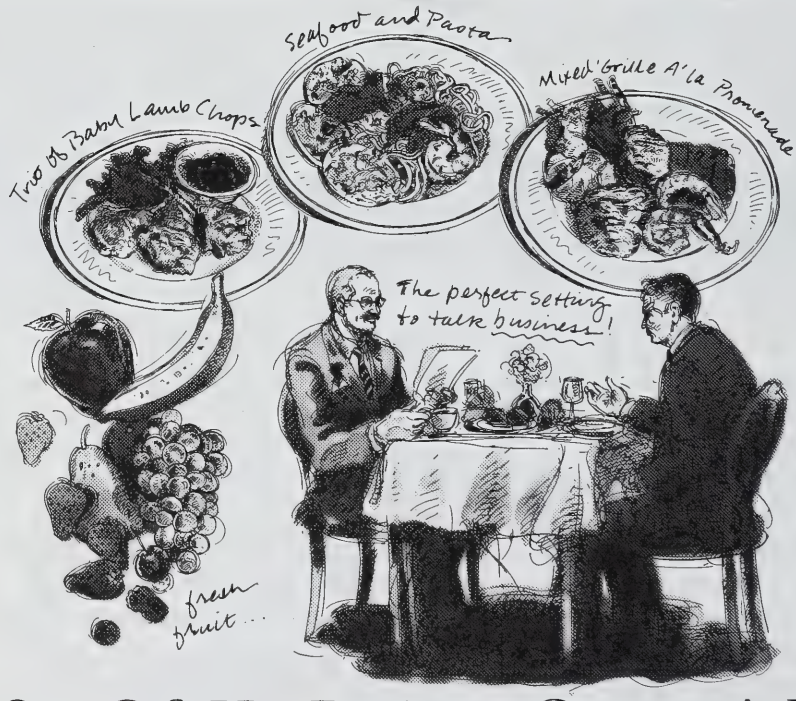
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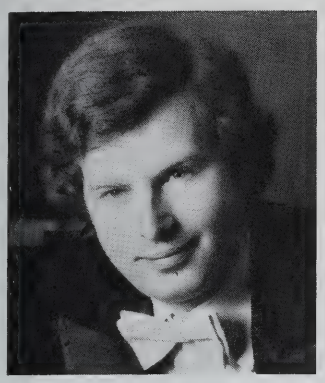


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Pianist András Schiff performs as soloist with the world's greatest orchestras and conductors. His recitals take him to international music capitals and include many all-Bach cycles, a repertoire in which he has earned recognition as today's foremost Bach interpreter on the modern piano. His chamber music and concert collaborations include appearances with such colleagues as oboist Heinz Holliger, violinists Gidon Kremer and Sándor Vegh, the Takács String Quartet, soprano Barbara Hendricks, tenor Peter Schreier, and baritone Robert Holl. Another special area of activity finds him conducting all-Bach concerts from the keyboard: recent and upcoming engagements in this area include appearances with the Orchestre de Paris, the Chamber Orchestra of Europe, and the St. Paul Chamber Orchestra. Also an able administrator, Mr. Schiff was named artistic director of the newly founded Haydn Festival of London's Wigmore Hall in September 1988. Mr. Schiff's 1988-89 engagements in the United States include performances of the Bartók Second Piano Concerto under Christoph von Dohnányi with both the Cleveland Orchestra and the Boston Symphony, and the Bartók Third Piano Concerto with the Dallas Symphony under John Nelson. Following last season's San Francisco Symphony performances with Herbert Blomstedt in San Francisco and at Carnegie Hall, he returns to San Francisco to perform the Brahms Second Piano Concerto. After recitals in Chicago and Kansas City he continues on to Amsterdam, where he performs the Bartók Third Piano Concerto with the Concertgebouw Orchestra. He will perform the complete Mozart piano sonatas at Vienna's Musikverein, Budapest's Franz Liszt Academy, and in several German music centers, and he will close his season with performances of the Brahms D minor concerto with the Berlin Philharmonic under Seiji Ozawa. Mr. Schiff records exclusively for London Records. Future releases include the Brahms D minor concerto with Georg Solti and the Vienna Philharmonic, the Dohnányi Piano Quintet with the Takács String Quartet, an album of Scarlatti sonatas, J.S. Bach's *English* Suites, Dvořák's Piano Concerto with Christoph von Dohnányi and the Vienna Philharmonic, and the next album in the series of Mozart piano concertos with the Camerata Academica of Salzburg led by Sándor Vegh. Mr. Schiff's more than twenty albums so far include three recordings nominated for Grammy awards: a coupling of the Chopin F minor and Schumann concertos with Antal Dorati and the Concertgebouw, and Books I and II of Bach's *Well-tempered Clavier*. His acclaimed albums also include Mendelssohn's *Songs Without Words* and Bach's *Goldberg* Variations. Future plans include recordings of Schubert Lieder with Peter Schreier, and the entire keyboard concerto literature of J.S. Bach, with the Chamber Orchestra of Europe under Mr. Schiff's direction.

Born in Budapest in 1953, András Schiff began studying the piano when he was five. He spent his formative years at the Franz Liszt Academy in Budapest, where his major influences were Pál Kadosa, György Kurtag, and Ferenc Rados. He also worked with George Malcolm in London. Mr. Schiff made his Boston Symphony Orchestra debut at Tanglewood in 1983 with Mozart's E-flat piano concerto, K.271. He has returned to Tanglewood to perform the Grieg Piano Concerto in 1985 and the Mozart D minor concerto, K.466, in 1987. Also at Tanglewood he has performed both volumes of Bach's *Well-tempered Clavier*. Mr. Schiff's only previous BSO subscription appearances were in April 1985, when he performed Mozart's C minor concerto, K.491.

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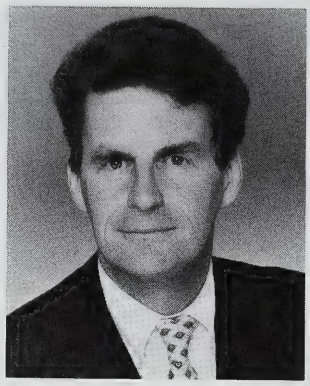
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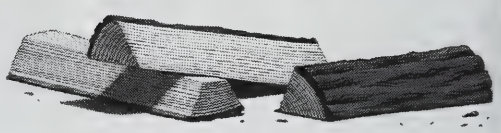
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Next Program . . .

Thursday, February 16, at 8
Friday, February 17, at 2
Saturday, February 18, at 8

CHRISTOPH VON DOHNÁNYI conducting

WEBERN — Passacaglia for Orchestra, Opus 1

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*
Andante—Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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SEIJI OZAWA
Music Director

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Coming Concerts . . .

Thursday 'D'—February 16, 8-9:50
Friday 'B'—February 17, 2-3:50
Saturday 'B'—February 18, 8-9:50

CHRISTOPH VON DOHNÁNYI conducting

WEBERN	Passacaglia for Orchestra
STRAUSS	*Till Eulenspiegel's Merry Pranks*
SCHUBERT	Symphony in C, *The Great*

Wednesday, February 22, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—February 23, 8-10
Friday 'A'—February 24, 2-4
Saturday 'B'—February 25, 8-10

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano

RANDS	"*. . . body and shadow . . .*" (world premiere; commissioned by the Boston Symphony Orchestra and Boston University to commemorate Boston University's sesquicentennial)
RAVEL	*Alborada del gracioso*
Arias by MASSENET and THOMAS	
HAYDN	Symphony No. 103, *Drumroll*
STRAUSS	Songs with orchestra

Tuesday 'C'—February 28, 8-9:45
Friday Evening—March 3, 8-9:45

SEIJI OZAWA conducting

HAYDN	Symphony No. 103, *Drumroll*
BRAHMS	Symphony No. 4

Saturday 'A'—March 4, 8-10

SEIJI OZAWA conducting
MAURIZIO POLLINI, piano

ALL-BRAHMS PROGRAM	Piano Concerto No. 1 Symphony No. 4

Thursday 'C'—March 9, 8-9:35
Friday 'A'—March 10, 2-3:35
Saturday 'A'—March 11, 8-9:35

SEIJI OZAWA conducting

MAHLER	Symphony No. 7

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.50 for each ticket ordered by phone.

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THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, clothing, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call (617) 267-2692.

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One Hundred and Eighth Season, 1988-89



SUPPER CONCERT IV

Thursday, February 9, at 6
Saturday, February 11, at 6

PETER HADCOCK, clarinet
NANCY BRACKEN, violin
MARTHA BABCOCK, cello
GWINDALE CASSITY, piano

BARTÓK — *Contrasts*, for violin, clarinet, and piano
Verbunkos (Recruiting Dance): Moderato, ben ritmato
Pinehö (Relaxation): Lento
Sebes (Fast Dance): Allegro vivace
Ms. BRACKEN, Mr. HADCOCK, and Ms. CASSITY

BRAHMS — Trio in A minor for clarinet, cello, and piano, Opus 114
Allegro
Adagio
Andante grazioso
Allegro
Mr. HADCOCK, Ms. BABCOCK, and Ms. CASSITY

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Béla Bartók
Contrasts, for violin, clarinet, and piano

With one exception, all of Bartók's chamber music is for stringed instruments, with or without the addition of a piano. Only once did he turn to a wind instrument, and that was occasioned by a commission from Benny Goodman and Joseph Szigeti, to whom *Contrasts* is dedicated. Bartók completed the work in Budapest on September 24, 1938, after having heard some records of the Benny Goodman band that Szigeti sent him. Far from trying to blend the three very different types of instruments into a single complex sonority, Bartók exploits the difference in sound production as much as possible (as the very title of the work suggests). He had long since become a past master of violin effects—multiple stops, bowed and pizzicato notes played simultaneously, glissandi, and so on; now he investigates the possibilities of the clarinet as well, while keeping the piano part (conceived for himself) modestly in the background.

The original plan, according to Goodman's wish, was to have a two-movement work that would fit on a single twelve-inch 78-rpm record, but Bartók found that he needed greater scope for the working out of his material, and the planned two movements became three with the addition of the slow middle movement. The music is strongly nationalistic, possibly Bartók's musical response to the unchecked advance of Nazism. The *Verbunkos*, or recruiting dance, was a musical genre employed to encourage enlistments in the Hungarian army in the late eighteenth and early nineteenth centuries; thereafter it remained as a characteristically Hungarian musical genre featuring sharply dotted rhythms in a slow march tempo with ornamental turns, runs, and arpeggios decorating the melodic lines. In its fully developed historical form, the *Verbunkos* began with a slow section (*lassú*) followed by or alternating with a wild fast one (*friss*), and, indeed, the original two-movement plan of *Contrasts* was designed to reflect this format.

The *Verbunkos* ends with a clarinet cadenza that leads on to the languid slow movement, in which piano and clarinet begin by mirroring one another, while the piano contributes soft percussive tremolos inspired by Balinese gamelan music. The fast dance, *Sebes*, begins with a short passage on a scordatura violin (with the E-string tuned to E-flat and the G-string to G-sharp), following which the violin is directed to return to a second, normally tuned instrument. This is the only example of scordatura in Bartók's entire output. The outer sections of the dance are in a lively 2/4 meter, but the extended middle section uses what is often called "Bulgarian rhythm," which Bartók learned in his folk music studies: (8+5)/8, or more properly (3+2+3+2+3)/8. When the original 2/4 returns, the dance gets wilder and wilder (with just a few momentarily tranquil passages and a cadenza for the violin) before reaching its brilliant conclusion.

—Steven Ledbetter

Johannes Brahms
Trio in A minor for clarinet, cello, and piano, Opus 114

Brahms hinted to his publisher, when sending him the string quintet in G, Opus 111, that no further works were to be expected from his pen. He did not actually go so far as to say that he was written out, but the implication was clear nonetheless. That he continued to compose is largely due to the artistry of a single clarinetist, Richard Mühlfeld, whom Brahms had heard play during March of 1891, while visiting the ducal court of Meiningen. As if to repay Mühlfeld for his unexpected role as muse, Brahms wrote no fewer than four major works featuring the clarinet, permanent and

welcome expansions of the repertory for that instrument. The first of these was the present trio, followed in close succession by the Opus 115 quintet for clarinet and strings and soon after by the two clarinet-and-piano sonatas of Opus 120.

Brahms wrote the trio during the summer of 1891, but he was not ready to release it to the world before hearing the reaction of his friend Eusebius Mandyczewski. He sent the score off to Mandyczewski in July, and when the reply came back marveling at the blending of the clarinet and cello ("It is as though the instruments were in love with each other"), Brahms confessed publicly that he was, in fact, composing again and that the trio was "twin to a far greater folly." He was referring to the Clarinet Quintet, which was also completed the same summer. Mühlfeld naturally played both works at their first performance, which took place at a Berlin concert in December.

It is a curious coincidence that the Opus 114 trio is in the same key as the Double Concerto for violin and cello, Opus 102, a fairly recent work that also pitted the cello against a higher instrument. The trio, though, is far more elegiac than the impetuous concerto, and the heavy emphasis on the minor mode almost throughout the first movement underlines the autumnal quality of the score. The second movement is a fantasy of richly elaborated lines, whether in delicate dialogue or impassioned octaves. From the very first notes its bright D major lends a welcome warmth. The third movement has, in place of a scherzo, a graceful and delicate A major waltz akin to some of the more pensive sections of the *Liebeslieder* sets. The finale returns to the minor mode to end the trio in a typically Brahmsian alternation of 2/4 and 6/8 meters with energy and drive.

—S.L.

Peter Hadcock

Born in Michigan in 1940, Peter Hadcock is a graduate of the Eastman School of Music with a Performer's Certificate in clarinet; his teacher was Stanley Hasty. Formerly principal clarinetist of the Buffalo Philharmonic, Mr. Hadcock joined the Boston Symphony Orchestra in 1965 as assistant principal clarinet and E-flat clarinetist. Mr. Hadcock has played solo recitals and chamber music throughout the northeast and has presented master classes in the United States and in the People's Republic of China. Currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center, he was visiting professor of clarinet at the Eastman School of Music in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, he has had articles published in several magazines, and he has compiled a book of orchestral excerpts for E-flat clarinet. He has recorded chamber music for Northeasteastern Records, and for Deutsche Grammophon with the Boston Symphony Chamber Players.

Nancy Bracken

Violinist Nancy Bracken studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. In 1975 she won first prize in the college string competition of the Music Teachers National Association. Ms. Bracken has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony Orchestra, Ms. Bracken has played numerous solo recitals and chamber music concerts, including appearances at the Gardner Museum, Harvard University, the Clark Art Institute, and the Berkshire Museum.

Martha Babcock

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the Boston Symphony Orchestra in 1973 and was appointed to her current position in 1982. Also active as a soloist and chamber musician, she has been featured on radio programs throughout the United States and Canada on the NPR and CBC networks. Born in Freeport, Illinois, Ms. Babcock is a *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at the age of nineteen, when she was the youngest member of the Montreal Symphony Orchestra. As winner of the 1973 Boston University Concerto-Aria Competition while attending graduate school at Boston University, she appeared as soloist with the Boston Pops Orchestra.

Gwindale Cassity

Pianist Gwindale Cassity has performed throughout New England and in New York City; local appearances have included Jordan Hall, the Gardner Museum, Boston University, M.I.T., Wellesley College, and the New England Conservatory of Music. She has also been soloist with the Boston Pops Orchestra, the Wichita Symphony, and the Boston University Symphony Orchestra. Ms. Cassity has won several piano competitions and has been awarded numerous prizes, including a Fulbright Grant for study abroad; her teachers have included Ozan Marsh, Rosina Lhevinne, Béla Boszörményi-Nágy, and Adele Marcus. Ms. Cassity lives and teaches in Newton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA

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Assistant Conductors
One Hundred and Eighth Season, 1988-89



SUPPER CONCERT V

Tuesday, February 14, at 6
Tuesday, February 28, at 6

BONNIE BEWICK, violin
TATIANA DIMITRIADES, violin
MARK LUDWIG, viola
CAROL PROCTER, cello
SAYURI MIYAMOTO, piano

HAYDN — Trio in C for piano, violin, and cello, Hob. XV:27
Allegro
Andante
Finale. Presto
Ms. MIYAMOTO, Ms. BEWICK, and Ms. PROCTER

BARTÓK — String Quartet No. 1, Opus 7
Lento—Allegretto
Introduzione: Allegro—
Allegro vivace
Ms. DIMITRIADES, Ms. BEWICK, Mr. LUDWIG, and Ms. PROCTER

Baldwin piano
Please exit to your left for supper following the concert.
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Joseph Haydn

Trio in C for piano, violin, and cello, Hob. XV:27

Haydn's last twelve symphonies, composed for his two trips to London in the 1790s, are among the supreme achievements in the history of the symphony and among the best-loved works in the repertory. It is not so well known that while in London he also composed the last fifteen of his forty-three piano trios, works that rank among the composer's finest. The C major trio was the first piece in a group of three representing Haydn's last contribution to the medium. They were probably composed in 1796 and were published the following year by the English firm of Longman & Broderip as "Three Sonatas for the Piano-forte, with an accompaniment for the violin & violoncello." As the title indicates, the publishers, at least, put the trios in the genre of the accompanied sonata—primarily keyboard works with the string parts considered optional. But in Haydn's late trios the strings frequently play a much more active role than the publisher's title would suggest; we have, in fact, arrived at the mature piano trio, a genre soon continued by Beethoven and Schubert. Still, the piano plays the leading role throughout. Indeed, Haydn wrote a much more difficult piano part in this trio than he did in many of his sonatas. The work is full of felicities, not least of which is the unexpected A major tonality of the second movement, an unlikely key to be placed between movements in C, but Haydn justifies this surprise by sending the Andante off on a journey that leads to an extended passage in C. The finale is one of the wittiest and most delightful movements to come from the wittiest of all composers.

—Steven Ledbetter

Béla Bartók

String Quartet No. 1

The string quartet has a long and noble tradition from the great examples of the Classical era to our day. It became for many the quintessential chamber music form, the one composers most wanted to conquer. The difficulty in the quartet is the necessity of limiting the musical ideas to four parts, while at the same time writing so that each of the parts has its own independent character. The limitation to four parts reveals clearly any misjudgment on the composer's part (no bringing in a whole section of other instruments to cover up the error!), so that the ability to compose consistently strong string quartets has long been regarded as one of the supreme tests of a composer. Perhaps no modern composer has made so consistent and significant a contribution to the repertory of the string quartet as Bartók, who worked in the medium from his early years to the end (he was planning a seventh quartet in 1944, within a year of his death).

Bartók's First Quartet was not his first; he had written a youthful work, later suppressed, in 1899, when he was but eighteen years old. The earliest quartet recognized by the mature composer was written nine years later. During the course of his six completed quartets, Bartók traversed a large span harmonically; the earliest quartet, not surprisingly, is the one closest to traditional tonality (at most crucial points it is grounded in A, or harmonic regions that are closely related). Still, the flexibility, freedom, and boldness with which he writes already mark the assured master. Bartók's insistence on contrapuntal techniques also ties him to the older masters, particularly Beethoven, whose C-sharp minor quartet, Opus 131, opens with an extended fugue in a slow tempo that evidently inspired Bartok's opening. The second movement is rather sonata-like, though with considerable freedom in the

recapitulation. The last movement is far and away the most mature, and the most like the later Bartók in its compactness and its hints here and there of the folk element.

—S.L.

Bonnie Bewick

Born in Honolulu, Hawaii, in 1963, violinist Bonnie Bewick joined the Boston Symphony Orchestra in January 1987. She now performs frequently in the Boston area in recitals and in chamber music concerts, and she is concertmaster of the New England Philharmonic, with which she appeared as soloist in October 1988. She teaches privately, and at the New England Conservatory Extension Division. Ms. Bewick studied at the University of Michigan in Ann Arbor and at the Curtis Institute of Music in Philadelphia, where she received her bachelor's degree in music. Her teachers included Aaron Rosand and David Cerone while she was at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras and has performed as a concerto competition winner with the World Youth Symphony Orchestra, and with the University Festival Orchestra at Interlochen National Music Camp.

Tatiana Dimitriades

Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and concerts with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Felix Galimir, and Alexander Schneider. His teachers also included his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the Boston Symphony Orchestra, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members of the Philadelphia Orchestra and the Curtis Institute of Music. Mr. Ludwig currently teaches privately in the Boston and Cambridge area, and he is on the faculty of the Boston University Tanglewood Institute. Mr. Ludwig is founder and artistic director of the Richmond Performance Series, now in its third season.

Carol Procter

Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony Orchestra, she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City, and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center, and she was a participant in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic during the 1969-70 season. Ms. Procter was a member of the New England Harp Trio and has played viola da gamba with the Curtisville Consortium. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Sayuri Miyamoto

Pianist Sayuri Miyamoto holds degrees from Yale University and the Juilliard School and is currently pursuing a doctorate at the Manhattan School of Music. Her teachers have included the late Nadia Reisenberg and Seymour Liplein. Ms. Miyamoto has been heard in solo and chamber recitals throughout the New York area and in other cities on the east coast and in Colorado. Among the numerous orchestras with which she has appeared as soloist are the Yale Symphony, the New Jersey Symphony, and the New Haven Civic Symphony. In 1986 she performed in recital at New York's Merkin Hall as winner of the New York Japanese American Association Pioneer Video Music Award. Ms. Miyamoto was chosen as one of the top eight contestants in the Clara Haskil International Piano Competition in Vevey, Switzerland.



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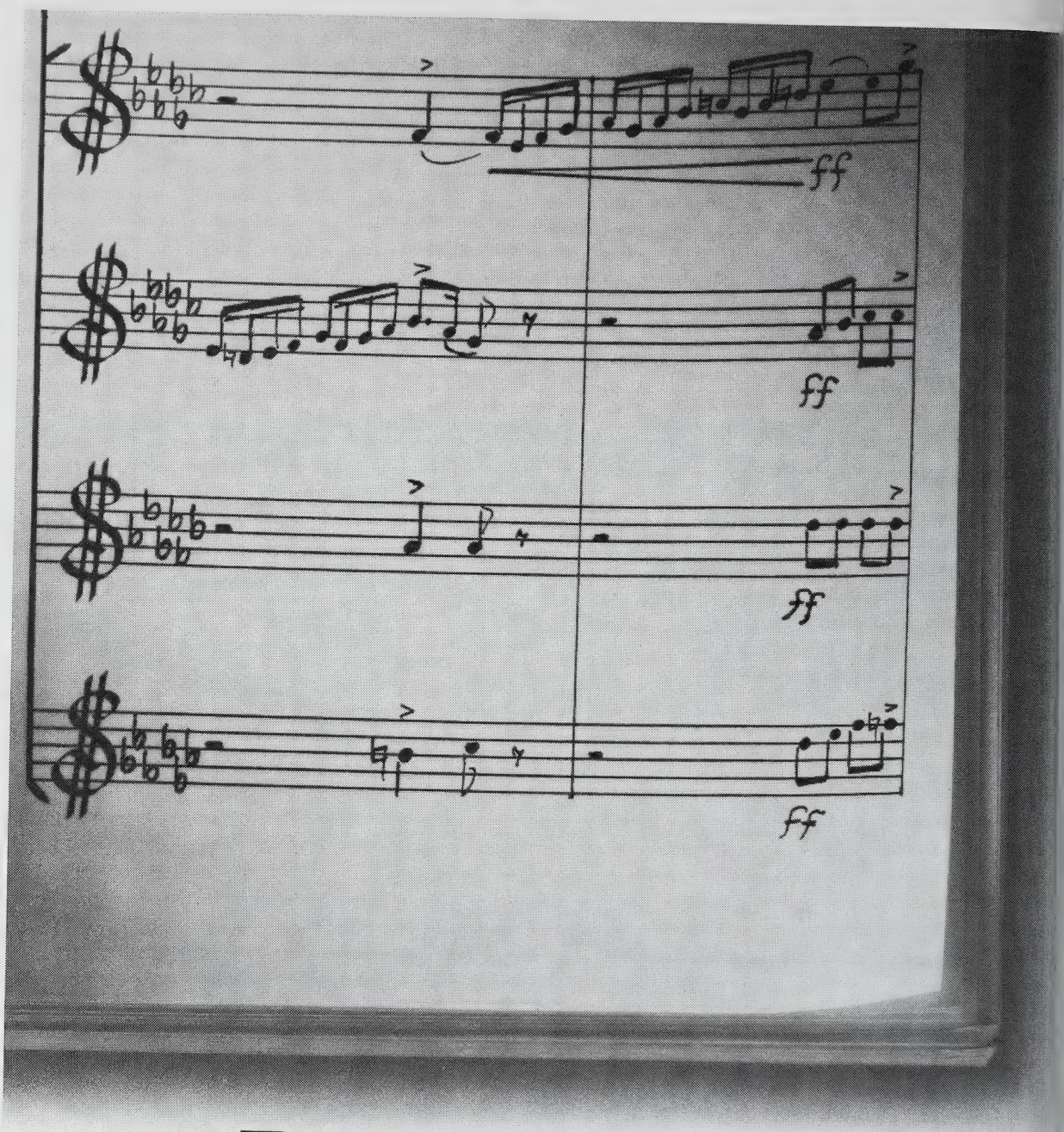


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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Sandra and David Bakalar Chair

Sandra Bakalar, an Overseer of the Boston Symphony Orchestra, has been a longtime supporter of local musical organizations. At a fundraising event in her home three years ago, BSO cellist Joel Moerschel performed a Beethoven sonata. "It was exquisite!" recalls her husband, David Bakalar. "Since we both love the cello and had been thinking of endowing a chair at the BSO, we thought it would be particularly appropriate to make Joel, a young and talented musician, its recipient." Sandra Bakalar, who received her bachelor's degree from Wellesley and a master's in social work from Columbia, remains particularly interested in the performing arts. David Bakalar has degrees from Harvard and a doctorate in physics from the Massachusetts Institute of Technology. He retired recently as president of Transitron Electronic Corporation and is now seriously devoting his time to sculpting and painting. "We both have enjoyed BSO concerts," says Mrs. Bakalar, "and it's a wonderful feeling to be able to thank all the musicians for giving us the pleasure of their music."

The Symphony Shop Introduces New Items

Concertgoers will discover an array of wonderful springtime gifts at the Symphony Shop. A project of the Boston Symphony Association of Volunteers, the Shop now carries newly-designed mugs featuring the BSO logo and Seiji Ozawa's signature, or the Pops logo and John Williams's signature, in 22-karat gold, colorful handpainted sweatshirts designed exclusively for the BSO by local artists, and Symphony Hall tins filled with potpourri in various scents. The Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. Both carry a unique selection of books, toys, greeting cards, neckties, and tote bags, as well as the latest BSO and Pops recordings and the ever-popular Symphony mint and bark from Harbor Sweets. Telephone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

BSO Members in Concert

BSO members Leone Buyse, flute, Ann Hobson Pilot, harp, and Mark Ludwig, viola, perform music of Telemann, Fauŕe, Bizet, Ibert, Persichetti, Ravel, Devienne, and Debussy on Sunday, February 19, at 3 p.m. as part of the Richmond Performance Series at the Richmond Congregational Church. Admission is $9 ($7 students and seniors). For further information, call (413) 698-2837 or (617) 437-0204.

Amnon Levy conducts the Salem Symphony Orchestra in a program of music by Beethoven, Mozart, Wagner, and Bernstein on Sunday, February 19, at 3:30 p.m. at Salem High School, 77 Wilson Street in Salem. Admission is free. For further information call (508) 745-9300.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Wednesday, February 22, and Friday, February 24, at 8 p.m. at Faneuil Hall. The program includes Mozart's Divertimento in F, K.138, Mozart's Quartet in F for oboe and strings, K.370, with guest oboist Ralph Gomberg, Barber's Adagio for Strings, and Foote's Suite in E for strings. Tickets are $18 and $12 ($8 students and seniors). For further information call 426-2387.

The Mélisande Trio—Burton Fine, viola, Susan Miron, harp, and Fenwick Smith, flute—perform music of Debussy, Ravel, Saint-Saëns, C.P.E. Bach, and Bax on Friday, February 24, at 8 p.m. at the First Baptist Church in Worcester (at the corner of Park and Salisbury streets). Tickets are $4. For further information call (508) 755-6143.

BSO horn player Daniel Katzen appears in



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recital on Sunday, February 26, at 8 p.m. at Jordan Hall. The program includes music of Dukas and Mozart, a solo cello suite by Bach, and a medley of Scottish and Irish songs and dance tunes for horn and Celtic harp. Admission is free.

BSO harpist Ann Hobson Pilot is soloist in Handel's Concerto for Harp and Orchestra and the east coast premiere of William Marx's *Images* for Harp and Orchestra on Sunday, March 5, at 3 p.m. in Jordan Hall with Max Hobart and the Civic Symphony Orchestra. Also on the program is music of Mussorgsky and Ravel, and Brahms's Symphony No. 2. Tickets are $12 and $8. For more information, call 437-0231.

BSO flutist Leone Buyse appears in recital with Michael Webster, clarinet, and Martin Amlin, piano, on Sunday, March 5, at 7 p.m. at the First Baptist Church in Needham (Warren and Great Plain Avenue), sponsored by the Needham Concert Society. The program includes music of Poulenc, Koechlin, Messiaen, Amlin, Saint-Saëns, and Welcher. Tickets are $7.50 for adults, $5 for students. For information or reservations, call 444-7162 or 444-6080.

The BSO Announces a New Endowment Program

The BSO is pleased to announce the Building Blocks Program, a newly-created endowment opportunity offering Friends of the BSO a chance to establish personally-named funds with a minimum contribution of $10,000. These funds, which over time may grow through added contributions and market appreciation, can be in the name of the donor or in the name of someone to be honored or memorialized. As the fund builds, the income may be used to support one of a number of programs offered for endowment. If you would like to discuss this or other endowment possibilities, please contact David Arnold, Endowment Committee Chairman, or Joyce Serwitz, Director, Major Gifts Program, Boston Symphony Orchestra, at 266-1492, ext. 132.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Leslie R. Martin
March 3, 1921–January 30, 1989

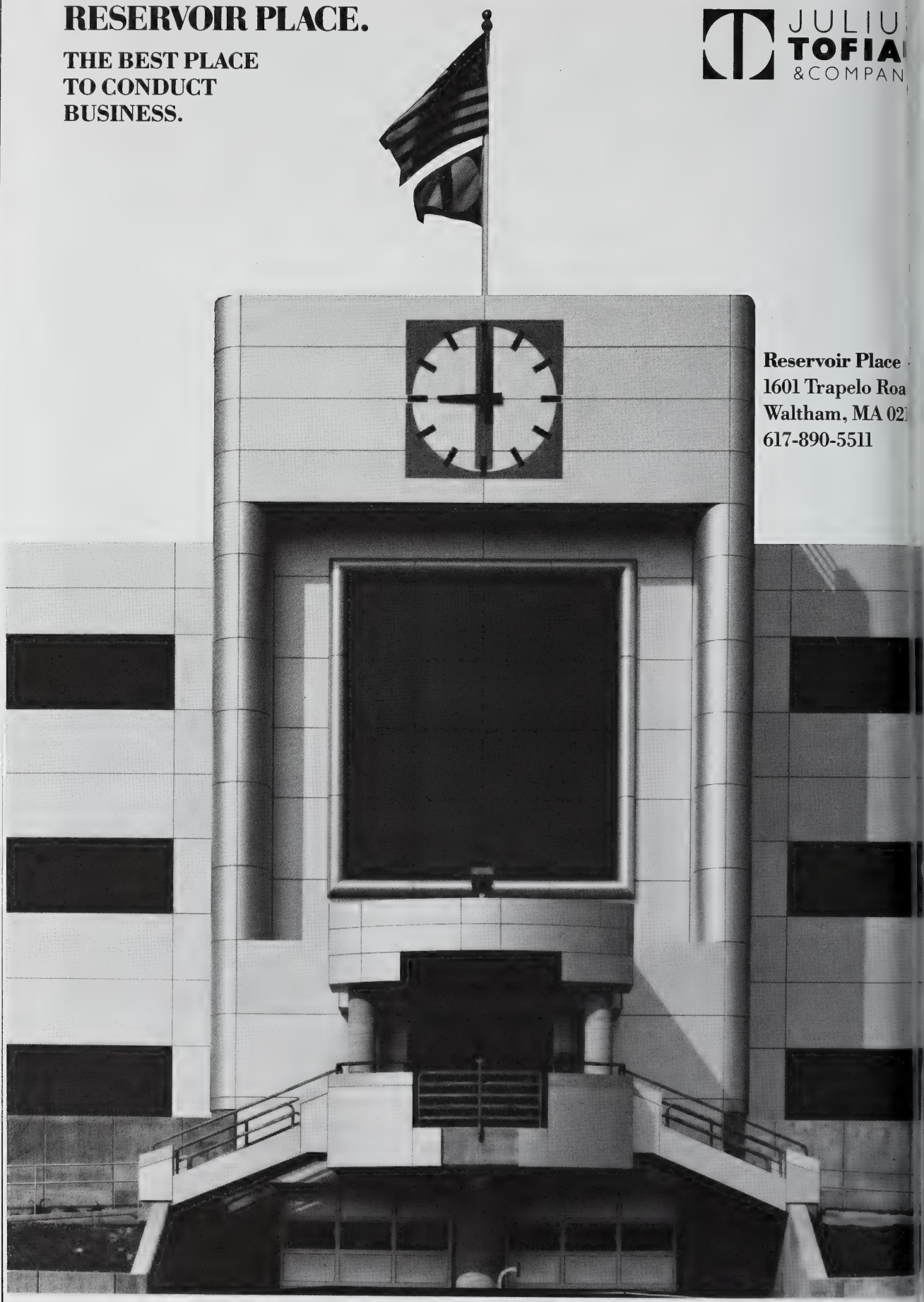


Leslie ("Tiny") Martin, a member of the BSO's bass section for thirty years, died last month at his home in Sedro Woolley, Washington. Born in Seattle, Mr. Martin began playing the bass at age ten and became a member of the Seattle Symphony while he was still a high school student. After graduating he toured with several jazz bands before returning to Seattle in 1947 as principal bass of the Seattle Symphony. Mr. Martin attended Seattle's Cornish School and the University of Washington and continued his studies at the Tanglewood Music Center under Serge Koussevitzky, returning to his position with the Seattle Symphony before joining the Boston Symphony Orchestra in 1957 under Charles Munch. In 1975, along with several of his BSO colleagues, Mr. Martin formed the WUZ, a jazz ensemble specializing in music of the '30s, '40s, and '50s—the music that once "was." In addition to teaching privately, Mr. Martin was a faculty member at Boston University's School for the Arts and the New England Conservatory of Music. Prior to his retirement from the orchestra in 1987, he was a member of the BSO Players Committee for a number of years and served as the orchestra's representative to the International Conference of Symphony and Opera Musicians Association. An easily recognizable presence on the Symphony Hall stage, Tiny Martin was a dedicated musician and teacher. We will miss him.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

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Leonard Moss

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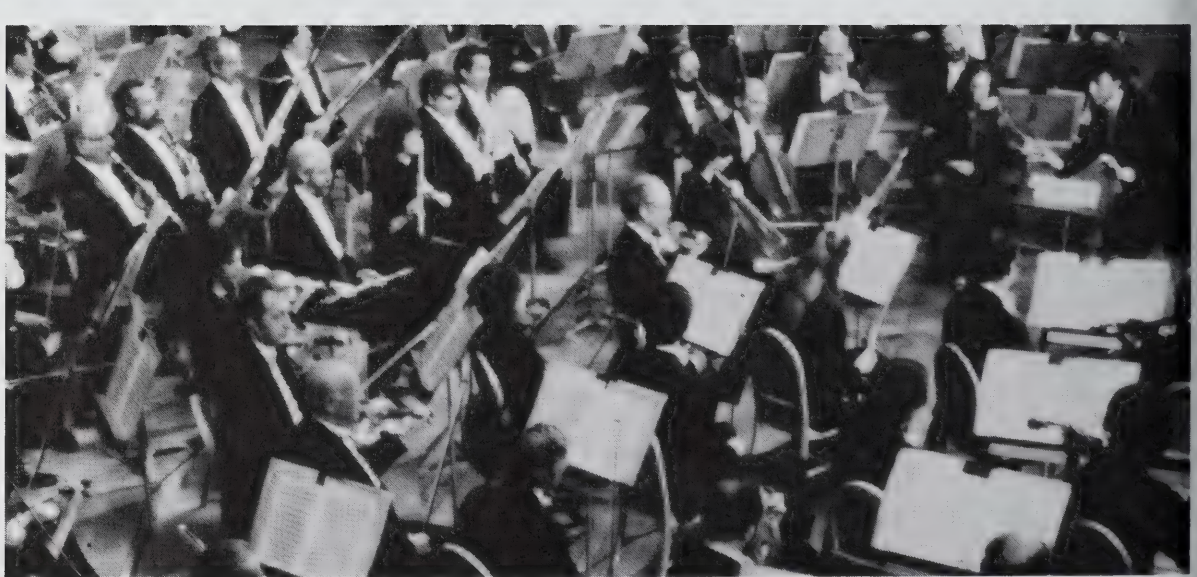
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Patricia McCarty
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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





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Esther S. and Joseph M. Shapiro chair
Joel Moerschel
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Harold D. Hodgkinson chair
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Maria Nistazos Stata chair, fully funded in perpetuity
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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Ann S.M. Banks chair
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E-flat Clarinet

Bass Clarinet
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Bassoons
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Edward A. Taft chair
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Contrabassoon
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Horns
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Richard Sebring
Margaret Andersen Congleton chair
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Jay Wadenpfuhl
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Trumpets
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J.P. and Mary B. Barger chair, fully funded in perpetuity
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Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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Everett Firth
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Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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KEEP GREAT MUSIC ALIVE.

appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

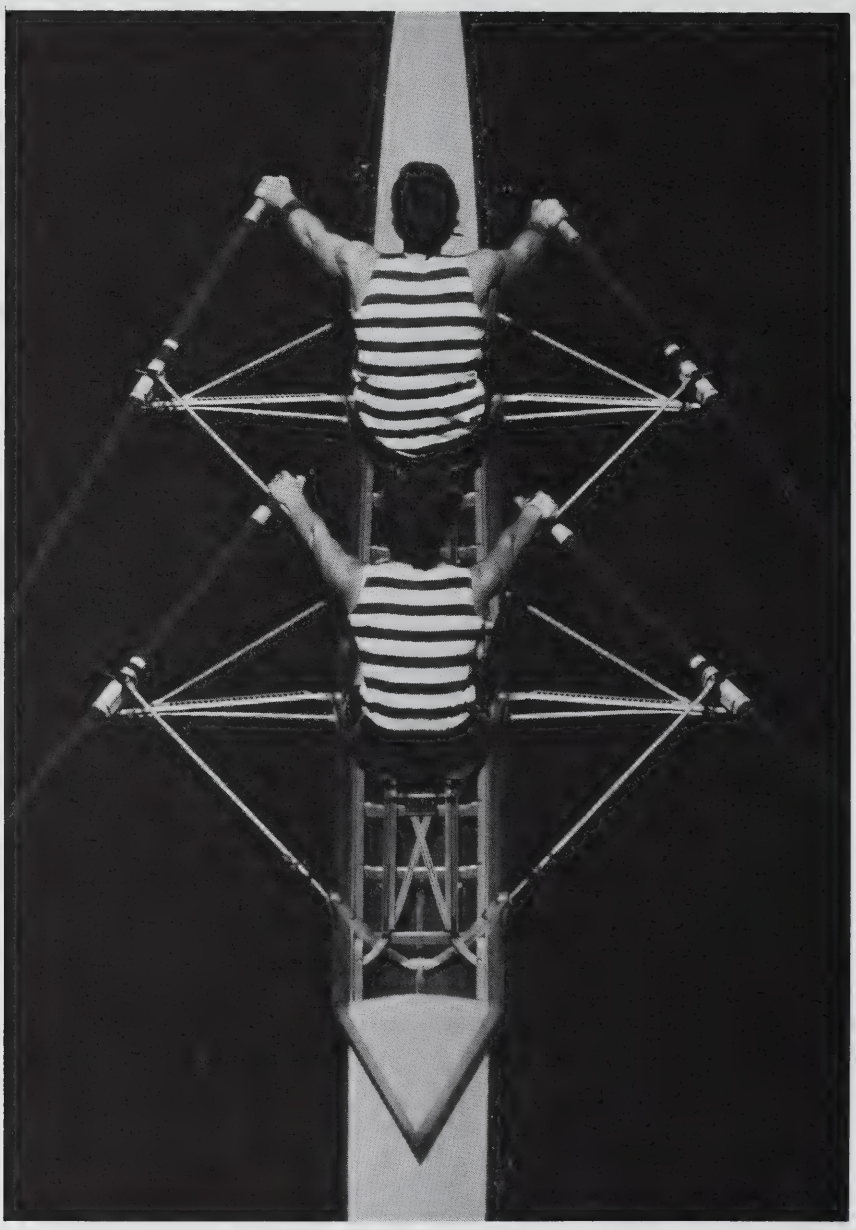
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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World Premieres by Bernard Rands and John Cage
Highlight Boston Symphony Season in February and April

Seiji Ozawa and the Boston Symphony Orchestra present two world premiere performances at Symphony Hall this winter: Bernard Rands' ". . . body and shadow . . ." on February 23, 24, and 25, and John Cage's "One Hundred and One" on April 6, 7, 8, and 11.

This season, in cooperation with two area universities, the Boston Symphony Orchestra will present two world premieres. Together with the BSO, Boston University has co-commissioned a work by Pulitzer Prize-winning composer Bernard Rands to celebrate the University's 150th anniversary, and Harvard University has co-commissioned a new score from the senior avant-gardist John Cage on the occasion of his delivering the Charles Eliot Norton Lectures at Harvard during the 1988-89 academic year.

Bernard Rands was born in Sheffield, England, in 1934, but he has lived in the United States for many years and became an American citizen in 1983. This proved to be excellent timing: it made him eligible for the 1984 Pulitzer Prize, which he received for his remarkable *Canti del Sole*, for tenor and orchestra, a counterpart to the equally remarkable *Canti lunatici*, for soprano and orchestra, which was performed as part of the Festival of Contemporary Music at Tanglewood in August 1982. Rands studied in Italy with Roman Vlad and Luigi Dallapiccola; in the early 1960s he went to Darmstadt, where he worked in composition and conducting with Pierre Boulez and Bruno Maderna. Luciano Berio, with whom Rands studied in Italy after his work at Darmstadt, has been particularly influential. Rands first came to the United States in 1966, as composer-in-residence at Princeton. He has since taught at the University of Illinois and York University in England, and at the University of California at San Diego from 1975 until 1985, when he came to Boston University as Professor of Composition.

Rands has described his new work, ". . . *body and shadow* . . ." (the title is a fragment from an early poem by Samuel Beckett), as a kind of concerto for orchestra in two movements. It begins with instruments grouped in their traditional broad families—winds and strings. But as the work proceeds, these large groups (and the rather traditional sonorities associated with them) begin to break down. The winds subdivide into their two major components, woodwinds and brass; then each of those components further breaks down into their respective families. The string choir, too, undergoes a similar series of subdivisions, culminating, at last, in an emphasis on

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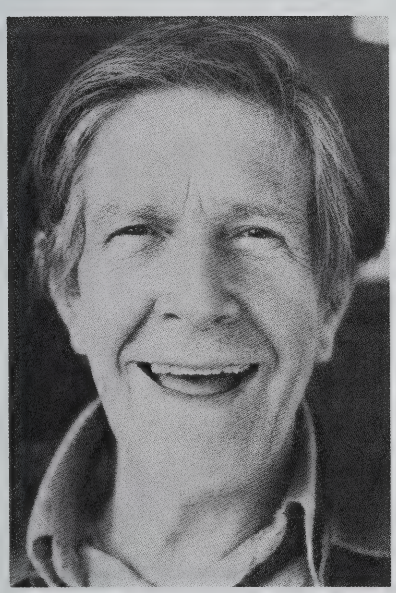
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individual solo instruments. The second movement, which is fairly slow and lyrical, recombines the solo instruments in new ways, inventing unfamiliar (and perhaps even unidentifiable) color combinations. "I particularly enjoy it when people tell me that they weren't able to figure out what instruments were playing," Rands says.

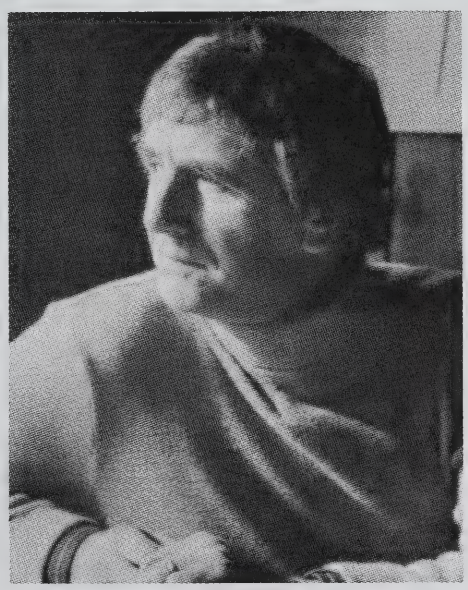
Composer Bernard Rands will be present to discuss his new work, "*. . . body and shadow . . .*", at the Open Rehearsal talk on Wednesday, February 22, at 6:45 p.m. in the Cohen Wing, and at the Friday Preview lecture on Friday, February 24, at 12:30 p.m. in the Cohen Wing. The Open Rehearsal talk is open to anyone who holds a ticket for that evening's Open Rehearsal, available at the Symphony Hall box office. Tickets to the Friday Preview are $5 and may be reserved by calling the Volunteer Office at 266-1492, ext. 177. Please note that seating is limited to the capacity of the Cohen Wing.

No American composer has had a greater influence on musical thought and practice throughout the world than John Cage, who has been at the center of the avant garde for decades. This is especially obvious in recent histories of contemporary music written from a European perspective; John Cage bulks far larger than other figures, particularly for his aesthetic of indeterminacy (which is, in fact, only one aspect of his musical thought). Cage was the son of an inventor, and the inventive spirit has been with him throughout his life. Born in Los Angeles in 1912, he distinguished himself early for scholarship (particularly in Latin) and enrolled at Pomona College, but departed after two years to continue his education through first-hand study in Europe of music, art, and architecture. His studies in music were partly formal—including work in non-Western music with Henry Cowell in New York and counterpoint with Arnold Schoenberg in Los Angeles—but mostly the product of his own experimentation. In 1938 he became the accompanist for dance classes in Seattle. There he met Merce Cunningham, with whom he has collaborated for the last half-century.

Cage's musical attention has been directed to percussion music, and particularly to "prepared" piano (changing the timbres of the instrument by inserting various objects between the strings). Since the pitches often became difficult to discern



John Cage



Bernard Rands

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
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Assistant Conductors
One Hundred and Eighth Season, 1988-89

Thursday, February 16, at 8
Friday, February 17, at 2
Saturday, February 18, at 8

We regret that Christoph von Dohnányi is unable to conduct these concerts because of illness; we are fortunate to have secured, at short notice, the services of Jesús López-Cobos as guest conductor. Please note that Mozart's Symphony No. 40 replaces the Webern and Strauss works originally scheduled for the first half of this week's program; the second half of the program—Schubert's *Great* C major symphony—remains unchanged.

JESÚS LÓPEZ-COBOS conducting

MOZART — Symphony No. 40 in G minor, K.550
- Allegro molto
- Andante
- Menuetto: Allegretto
- Allegro assai

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*
- Andante—Allegro ma non troppo
- Andante con moto
- Scherzo: Allegro vivace
- Allegro vivace

The evening concerts will end about 9:55 and the afternoon concert about 3:55.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his last three symphonies—Nos. 39, 40, and 41—during the summer of 1788, probably for a series of subscription concerts that he hoped would help him support his family given his difficult financial straits at the time, but which seem not to have taken place. The dates of the first performances are not known. Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. It was first performed in America by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. Georg Henschel led the first Boston Symphony performances in November 1881. Joseph Silverstein led the most recent subscription performances in February 1984 and Edo de Waart the most recent Tanglewood performance in August 1988. The score originally called for flute, two each of oboes, bassoons, and horns, and strings. Mozart later rewrote the two oboe parts for two each of oboes and clarinets; it is the later version, with clarinets, that will be heard at these performances.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies, along with a number of smaller pieces, in something under two months. At the same time, we'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and at a time when Mozart was in desperate financial straits, a situation that scarcely ever changed for the rest of his life.

Mozart reinforced the striking differences in mood in these three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

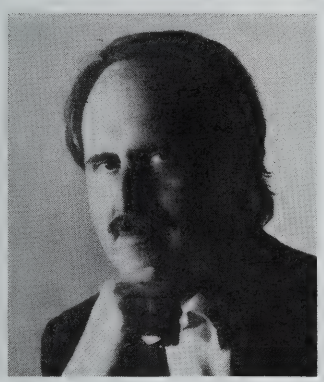
The unrelieved "minorness" of the G minor symphony gives it a feeling of passionate violence that recommended it to audiences even when so many of Mozart's compositions were considered mere decorative playthings. The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. Without a slow introduction of the sort that might typically precede such a quiet beginning, we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning. Modulation begins already after the first emphatic cadence, and we soon reach, in the relative major, the second theme, whose passing chromatic tones prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. In

the recapitulation, the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood and thereby emphasizing the continued power of the minor mode over the expressive forces of the symphony.

The slow movement is in the related key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The G minor minuet is much too severe to suggest dancing at all, but the G major Trio provides welcome respite. In the finale, Mozart remains steadfastly in the minor mode, but the balance in the articulation of phrases brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—Steven Ledbetter

Jesús López-Cobos



Appointed the Cincinnati Symphony's eleventh music director in 1986, Jesús López-Cobos has built an international career in opera and with major orchestras. Since 1981 he has been general music director of the Deutsche Oper Berlin, an ensemble he will lead in performances of Wagner's *Ring* cycle this June at the Kennedy Center in Washington, D.C. With the 1990 season, Mr. López-Cobos becomes music director of the Lausanne Chamber Orchestra. He recently ended his tenure as music director of the National Orchestra of Spain, a position he had held since 1984. Born in Toro, Spain, in 1940, Jesús López-Cobos graduated with a doctoral degree in philosophy from the University of Madrid, where he taught briefly before devoting his full attention to a musical career. In 1966 he began studying conducting in Italy with Franco Ferrara and in Vienna with Hans Swarowsky. In 1968 he won first prize in the Besançon Competition and the Malko Competition in Copenhagen and also made his professional conducting debut, in opera, at Venice's Teatro la Fenice. He made his professional concert conducting debut the following year at the Prague Festival.

Mr. López-Cobos has maintained an active international career, balanced almost equally between opera and concerts, appearing regularly with the Berlin Philharmonic and serving as principal guest conductor of both the London Philharmonic and the Orchestre de la Suisse Romande, posts he has recently relinquished in order to devote more time to the Cincinnati Symphony. He has appeared with the Vienna Philharmonic and the Vienna Symphony, the Concertgebouw of Amsterdam, the Danish Radio Orchestra, the Oslo Philharmonic, the Israel Philharmonic, the Berlin and Bavarian Radio Symphony Orchestras, the North German Radio Orchestra of Hamburg, the Munich Philharmonic, the Zurich Tonhalle, the Philharmonia Orchestra, the Royal Philharmonic, and the London Symphony, with which he has toured Japan, Korea, and Spain. He has also appeared at major festivals including those of Edinburgh, Salzburg, Prague, Granada, Lucerne, Ravinia, Riverbend, the Hollywood Bowl, and Tanglewood, where he made his Boston Symphony Orchestra debut last summer and has been reengaged for the summer of 1989. Since his debut

in this country with the Los Angeles Philharmonic in 1978, he has also appeared with the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, the Pittsburgh Symphony, and the Cleveland Orchestra. Mr. López-Cobos' operatic credits include new productions at La Scala, the Metropolitan Opera, London's Royal Opera House at Covent Garden, the Geneva Opera, and the Vienna Opera. Since his debut in 1971 with the Deutsche Oper Berlin, he has conducted twenty-five new productions with that company, including a new production of Wagner's *Ring* that was highly acclaimed during an historic 1987 tour when the Deutsche Oper gave the first performances of the complete *Ring* in Japan.

Mr. López-Cobos' recordings include *Lucia di Lammermoor* and Rossini's *Otello* on Philips; aria albums with José Carreras also on Philips; the Bruch Violin Concerto No. 2 with Itzhak Perlman on EMI; guitar concertos by Villa-Lobos and Schifrin with Angel Romero on Angel; and orchestral works of Respighi, Bizet, and Liszt on Decca. With the Cincinnati Symphony he has released two digital recordings on the Telarc label, with which that orchestra has an exclusive recording contract: an all-Falla album including *The Three-cornered Hat* and a Ravel album including *Bolëro*. This season he begins recording a Bruckner symphony cycle with the Cincinnati Symphony for Telarc. Honored by his country for his artistic achievements and contribution to the cultural life of Spain, Jesús López-Cobos was the first recipient of the Prince of Asturias Award, presented to him by the Spanish government and the Royal House in October 1981.

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Assistant Conductors
One Hundred and Eighth Season, 1988-89

Thursday, February 16, at 8
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Saturday, February 18, at 8

CHRISTOPH VON DOHNÁNYI conducting

WEBERN — Passacaglia for Orchestra, Opus 1

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*
Andante—Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

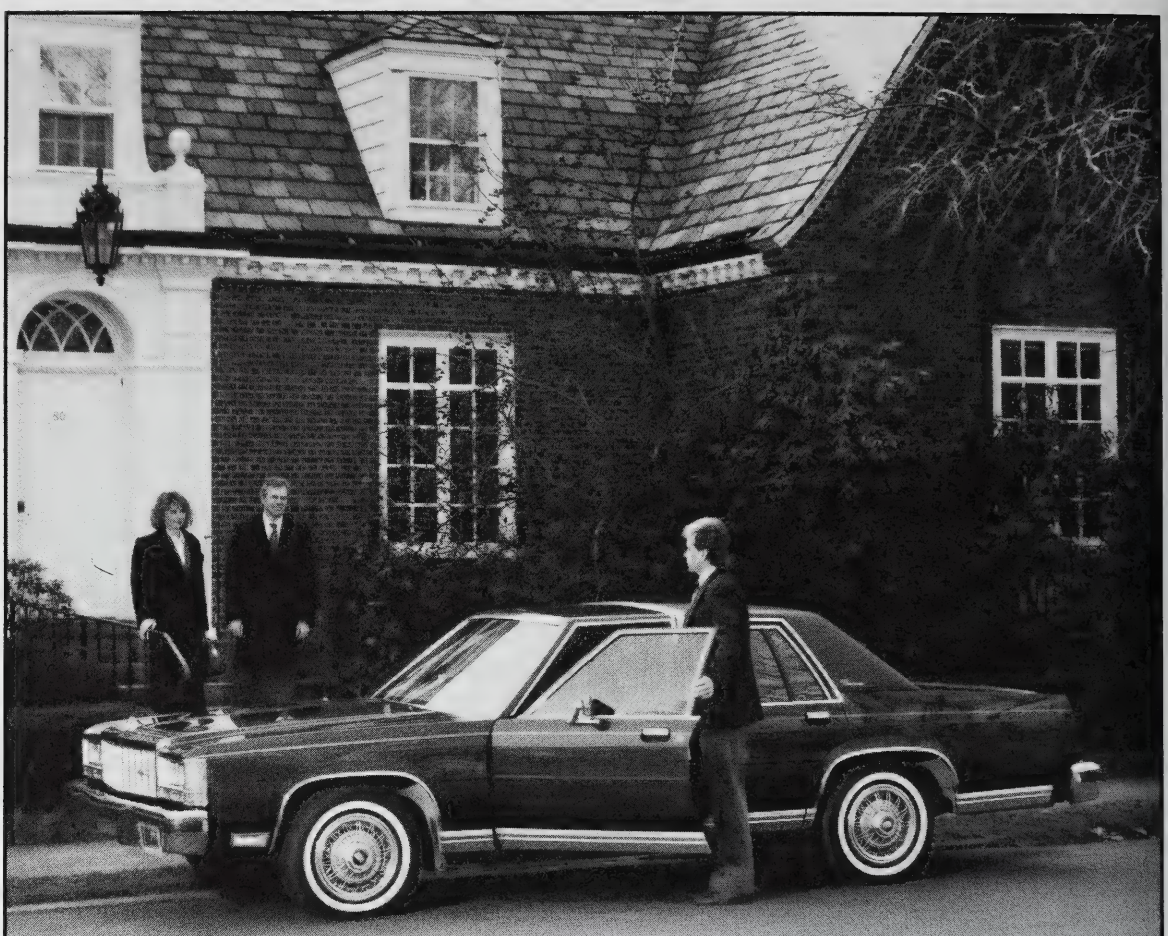
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Anton Webern
Passacaglia for Orchestra, Opus 1



Anton Webern was born—Anton von Webern—in Vienna on December 2, 1883. In a bizarre accident, he was shot and killed by Pfc. Raymond N. Bell of the 242nd Infantry Regiment, U.S. Army, at Mittersill in the province of Salzburg on September 15, 1945. Webern composed his Passacaglia in 1908 and conducted the first performance in Vienna that year. In 1922, Arnold Schoenberg called to the attention of Josef Stransky, conductor of the New York Philharmonic, the music of his two pupils, Alban Berg and Anton Webern, "two real musicians—not Bolshevik illiterates, but men with a musically educated ear," specifically recommending Webern's Passacaglia as a piece that had been "repeatedly performed with unmitigated success, and which is not yet such a 'dangerous' work." In the event, it was Leopold Stokowski who introduced the Passacaglia in the United States at a Philadelphia Orchestra concert on March 8, 1924. Erich Leinsdorf led the first Boston Symphony performances in April 1964, and it has since been conducted here by Max Rudolf, Carlo Maria Giulini, Klaus Tennstedt, and again by Mr. Leinsdorf, who led the most recent subscription performances, followed by performances at Carnegie Hall, in December 1980. The orchestra for the Passacaglia includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three each of trumpets and trombones, bass tuba, kettledrums, cymbals, bass drum, triangle, tam-tam, harp, and strings.

The Passacaglia, Opus 1, and the *a cappella* choral setting of Stefan George's "*Entflieht auf leichten Kähnen*" ("*Flee in fragile skiffs*"), Opus 2, are Webern's declaration of independence. Their completion in 1908 marks the end of the formal pupil-teacher relationship that had existed between himself and Schoenberg for the past four years. Since 1965, several of Webern's student works have been published, performed, and recorded. Many are attractive and all are of interest to the professional: without exception, they lack the combination of originality and assurance to be found in the Passacaglia and that led him, as it were, to celebrate in that work the proper beginning of his career as a composer.

His father Dr. Karl von Webern—the family had been ennobled in 1574 and again in 1731, but dropped the "von" at the collapse of the Austro-Hungarian Empire in 1918—was a mining engineer and a civil servant in the Imperial and Royal Ministry of Agriculture. Living in Vienna at the time of Anton's birth, he was soon posted to Graz and later to Klagenfurt, and it was in that manufacturing city near the Yugoslav border that the boy attended school, learned his way about the cello and piano, studied theory, heard the modern music of Strauss and Mahler, and began to compose. His graduation present in 1902 was a trip to the Wagner festival at Bayreuth. That year he returned to Vienna to work in musicology under Guido Adler, the founding father of modern scientific musicological method. Webern's dissertation was on the *Choralis Constantinus,* a large collection of Mass settings by the Renaissance master Henricus Isaac.

He went to Schoenberg in 1904. The contact had probably been established by Mahler, who was a friend of Adler's. Lessons stopped in 1908, but the friendship was for life. In the lecture "How One Becomes Lonely" which Schoenberg delivered at the Denver Art Museum in 1937, Webern is described as "the spiritual leader of the

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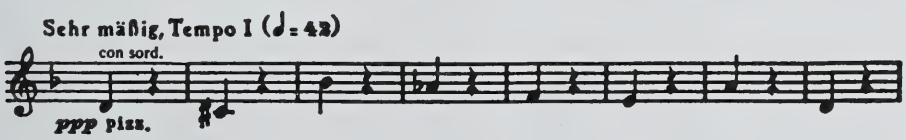
group [of Schoenberg's pupils], a very Hotspur in his principles, a real fighter, a friend whose faithfulness can never be surpassed, a real genius as a composer." That Webern could also be an uncomfortably apt pupil is revealed in an irritable memorandum of 1951, in which Schoenberg recalls having said to another student that "Webern immediately uses everything I do, plan, or say, so that—I remember my words—'by now I haven't the slightest idea who I am.' On each of these occasions [of having exhaustively explained new ideas] I then had the pleasure of finding him highly enthusiastic, but failed to realize that he would write music of this kind sooner than I would."

Beginning in 1908, Webern held a series of conducting posts in Bad Ischl, Vienna, Teplitz, Danzig, Stettin, and Prague, with a brief interruption for military service in 1915-16. From 1920 on, he lived in the Viennese suburb of Moedling for all but the last few months of his life. Admired as a conductor—his Mahler performances are still touchstones for those who heard them—he was ignored as a composer. After 1934, when the swing to the right in Austrian politics put an end to his conducting, the circumstances of his life were hard. With the *Anschluss* in 1938, his position as a consultant at the radio was liquidated, and after that Webern put together a precarious living as a private teacher, and as a proofreader and arranger of piano reductions of orchestral scores for his own publisher, Universal. As the war approached its end, Webern and his family moved to Mittersill near Salzburg. One of his sons-in-laws was a black-marketeer, and it was during an operation to trap this man as he offered to buy sugar, coffee, and dollars that the gentle composer met his tragic and unnecessary death.

Webern, a deeply religious man, will not have imagined that the 117th Psalm—"The stone which the builders rejected; the same is become the head stone of the corner"—applied to him, yet not many years after his death, his work was recognized as one of the central facts of our musical life. In 1955, Igor Stravinsky wrote: "We must hail not only this great composer but also a real hero. Doomed to total failure in a deaf world of ignorance and indifference, he inexorably kept on cutting out his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge." The turning point came with the appearance in 1957 of Columbia's four-record album containing Webern's complete published works: the conductor was Stravinsky's amanuensis and friend, Robert Craft, and many of the hours in the studio for what must have seemed *the* ultimately quixotic project were taken, with the composer's connivance, a few minutes here, a few minutes there, from Stravinsky's own sessions.

A passacaglia, in the seventeenth century, was a dance in a fairly slow triple meter, and composed as a set of variations over a repeated bass. "Modern" examples, that is, those from the middle of the nineteenth century on, are always variations over a repeated bass, but they are not necessarily in triple meter (Webern's is in 2/4), nor need they have anything of dance character (Webern's does not).

Here is Webern's bass:



Like a typical Baroque passacaglia bass, it moves from tonic back to tonic along a neutral, almost stereotyped path. The flatted A in the fourth measure is the only willful, personal touch. Webern begins with a plain statement of the bass, makes twenty-three variations on it, the follows them with a coda which is the equivalent in

length of another nine or ten variations. The variations themselves fall into groups of, respectively, eleven, four, and eight variations.

One of the most characteristic features of Webern's later music is the way the tempo is constantly modified: you might find nine indications for accelerations or retardations in fifteen measures, so that the music seems to be not so much in a tempo as always en route from one tempo to another. The use of changing speeds for expressive and structural purposes is an important feature of this early Passacaglia as well. Webern organizes the piece about three main tempi: *Tempo I*, at which we hear the bass at the beginning, is the slowest, and he gives a metronome mark of ♩ =42 for it. *Tempo II*, which arrives with variation 2, is a little quicker, ♩ =66 (sometimes 58). *Tempo III*, reached in variation 7 after a gradual acceleration that began in variation 4, is the quickest of all, ♩ =108. That the metronome mark for *III* is the sum of those for *I* and *II* is a typical Webernian arithmetical neatness.

Now, the first chapter of eleven variations describes a pattern of crescendo and decrescendo of intensity. From its slow and quiet start, the music gets faster until the appearance in variation 7 of *Tempo III*. In the last measure of that variation, the tempo is wrenched back violently: variation 8 is back in the much slower *Tempo II*, and from there the music gradually recedes until the extremely slow original pace is reached with the 11th variation. Moreover, Webern tends to associate speed and dynamics, so that the quickest music is apt also to be the loudest (only variations 7

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and 8, for example, have a fortissimo for full orchestra). Variation 11 is not only back at *Tempo I*, but also returns to the pianissimo marking of the opening measures.

The second chapter, variations 12-15, is "the slow movement" of the Passacaglia. It, too, describes an acceleration-deceleration pattern, but on a reduced scale, so that the maximum speed reached is the slightly slower version (♩ = 58) of *Tempo II* in variation 13. Two things make this chapter special: it is all in pianissimo, with even more markings, in fact, of *ppp* than of *pp*, and it is in D major, in contrast to the D minor of what has come before and of what is to follow. The effect of the beautifully spaced first D major chord is like that of the blissfully serene turn to major in Bach's D minor Chaconne for solo violin. And Webern will have carefully studied the passacaglia or chaconne finale of the Brahms Fourth Symphony, "new music" in 1908, not much older than Stravinsky's *In memoriam Dylan Thomas*, Carter's Variations for Orchestra, Boulez's *Le Marteau sans maître*, Stockhausen's *Gesang der Jünglinge*, and Cage's *4′33″* are now. Webern's second chapter is the counterpart to Brahms's series of slow variations, Nos. 13-16, starting with the flute solo and then moving into E major and the soft trombone chorale.

Webern's third chapter, variations 16-23, returns not only to the minor mode of the first, but also to its less *legato* articulation. Here, too, we find the acceleration-deceleration pattern, once again on a reduced scale, but now at the quick end of the spectrum so that the range of speeds moves from *Tempo II* (variation 16) by degrees to *Tempo III* (variation 21) with a sudden pull back to *Tempo II* at the last variation. In this chapter, Webern again associates dynamics and speed, so that the dynamic climax rides from variation 20 to the start of variation 23. Webern assumes the listener's growing familiarity with the bass, and so, as the variations unfold, he provides fewer and fewer explicit statements of its eight notes.

The arrival of the coda is clear, being marked by a return both of extreme quiet and of the slowest tempo. In general, though, the loosening from formal variations to free coda is gradual, and in that, too, Webern undoubtedly owes something to the Brahms Fourth. The coda describes the < > pattern once more, reaching the quick *Tempo III* and a climax in *fff* about halfway through, before sinking to a close that is slower than slow, with nothing left, finally, but a D minor triad for muted trombones (*ppp decrescendo*) with isolated notes for harp and bass drum.

Though it stands at the beginning of his real work, the Passacaglia is Webern's last piece written for conventional orchestra in a conventional way. The scoring is of wonderful delicacy, and Webern's fondness for muted sounds and for solo instruments is already in evidence. Climaxes are few and brief. The piece is in the tradition of chamber music for large orchestra as invented by Berlioz and continued in the "*Gretchen*" movement of Liszt's *Faust* Symphony, as we find it surprisingly often in Wagner and constantly in Mahler (to whom Webern felt very close). As details like the two contrabassoon notes at the beginning of the D major section or the lovely harp writing throughout show, Webern at twenty-five was uncannily masterful at placing single notes. In a word, he was already Webern.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Richard Strauss
Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, Opus 28



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He completed Till Eulenspiegel *on May 6, 1895, and Franz Wüllner conducted the first performance in Cologne on November 5 that year. Theodore Thomas and the Chicago Symphony Orchestra introduced the work to this country on November 15, 1895, and the first Boston Symphony performance came several months later on February 21, 1896, Emil Paur conducting. The orchestra has also played it under the direction of Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky (eighty-eight performances, including tours), Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Okko Kamu, Joseph Silverstein, and Kurt Masur. Michael Tilson Thomas led the most recent subscription performances in December 1983 and Kurt Masur the most recent Tanglewood performance in July 1984.* Till Eulenspiegel *is scored for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horns plus four more ad lib., three trumpets plus three more ad lib., three trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.*

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* ("*Eule*" in German means "owl" and "*Spiegel*" "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of twentieth-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild,* but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater



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depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on May 6, 1895. As always he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

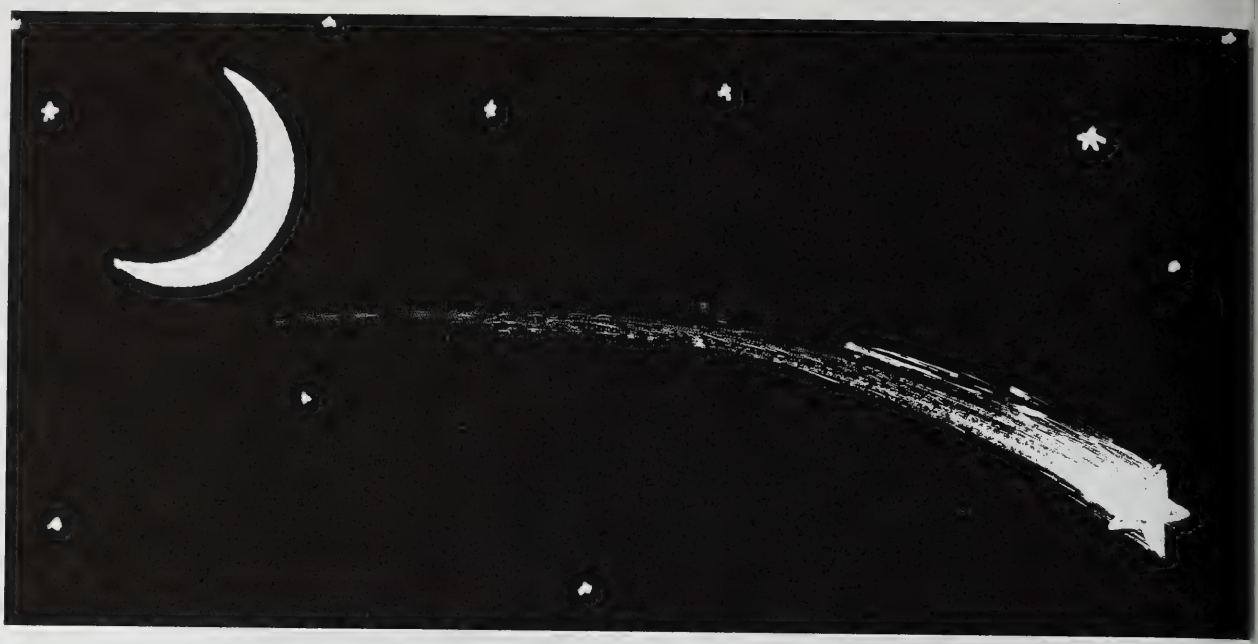
> I really cannot provide a program for *Eulenspiegel.* Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with a rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

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*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."



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Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel brought the work into the Boston Symphony's repertory on January 13 and 14, 1882, the twelfth subscription week of the orchestra's first season, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Colin Davis, and Kurt Masur. Erich Leinsdorf led the most recent Tanglewood performance in July 1982 and Kurt Masur the most recent subscription performances in January 1986. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombonees, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone



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from a very early age. He had finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he had completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony. Yet it was not for want of trying! He made extensive sketches for other symphonies, and he completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale.* Part of the change, no doubt, came from Schubert's emotional maturing (he was, after all, just twenty-one years old in 1818) and from a desire to express deeper and more intense feelings in his

*One of these, a planned symphony in E, is so extensively drafted that is has been completed by other hands on more than one occasion. Mendelssohn, Sullivan, and Brahms all considered the possibility of completing it. John Francis Barnett, an English composer, actually did so in 1863, as did Felix Weingartner, the Austrian conductor and composer, in 1934. In 1977, Brian Newbould made a far more satisfactory edition (and followed it up with completions of numerous other Schubert symphonic sketches and a "Tenth Symphony"). Newbould's versions are very much worth hearing (they have been recorded), though the listener must keep in mind that they are hypothetical final versions of works that Schubert chose—for whatever reason—not to finish.

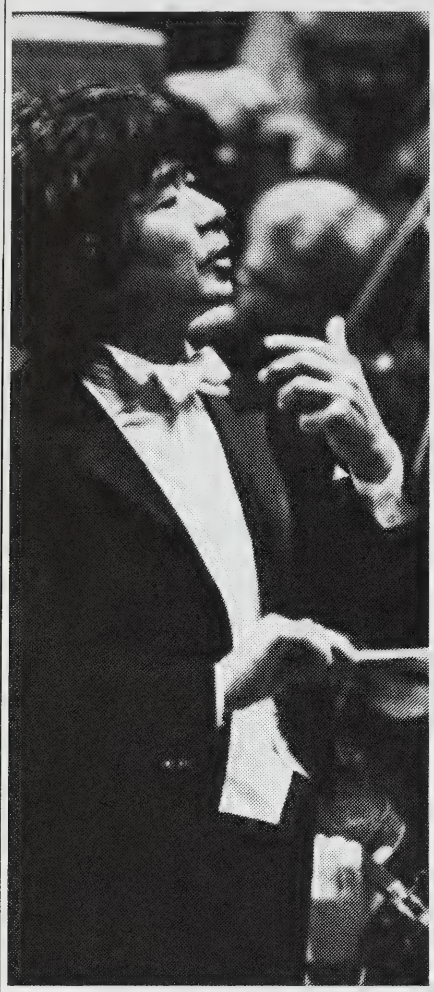
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music. Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony; many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

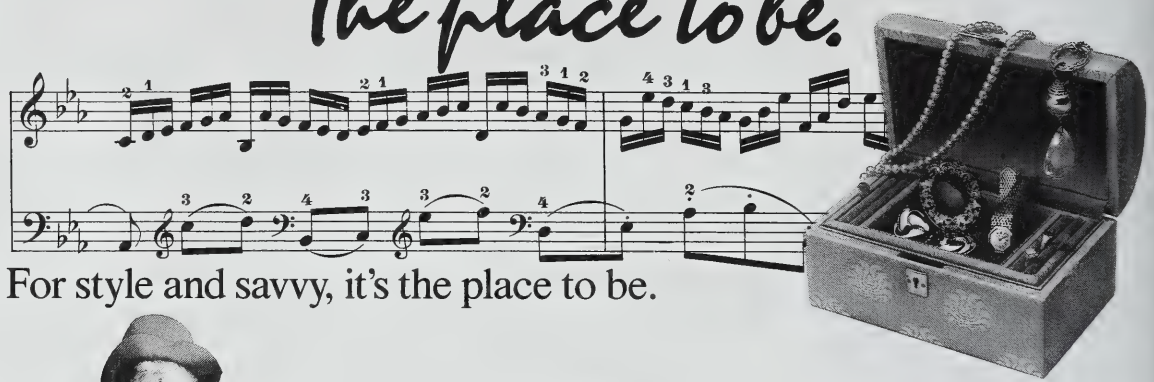
Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, to be discussed below. This probably took place months or even years after the original work of composition. It

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*The question of proper number for the *Great* C major symphony is a vexing one. By the time the Schubert symphonies first came to be published, it was known that he had composed six early symphonies; about those we have no problem. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the latter work "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E that had been completed by other hands, but this seems unwise, since Schubert himself never considered it to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns and renumbered the *Unfinished* as "No. 7" and the C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches have led some performers to call the C major symphony "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. For the sake of our own sanity, and perhaps yours, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

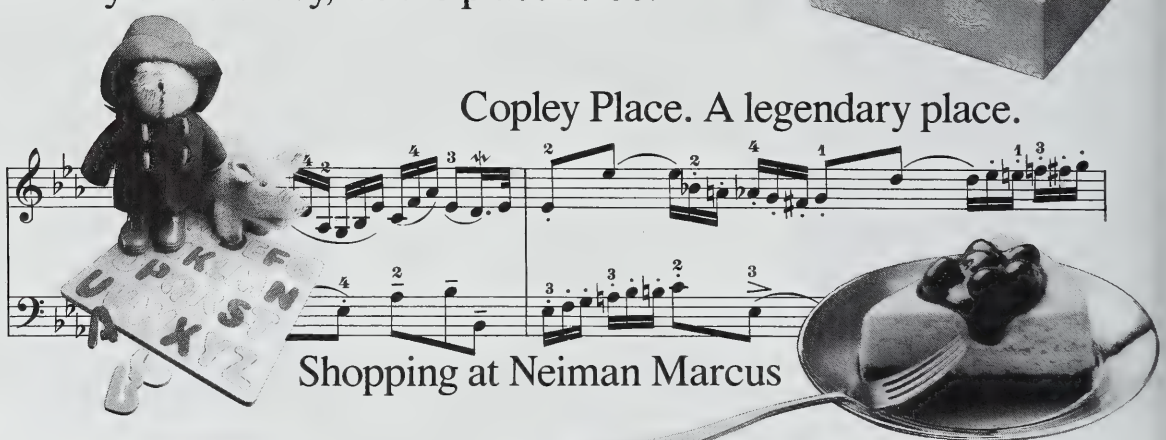
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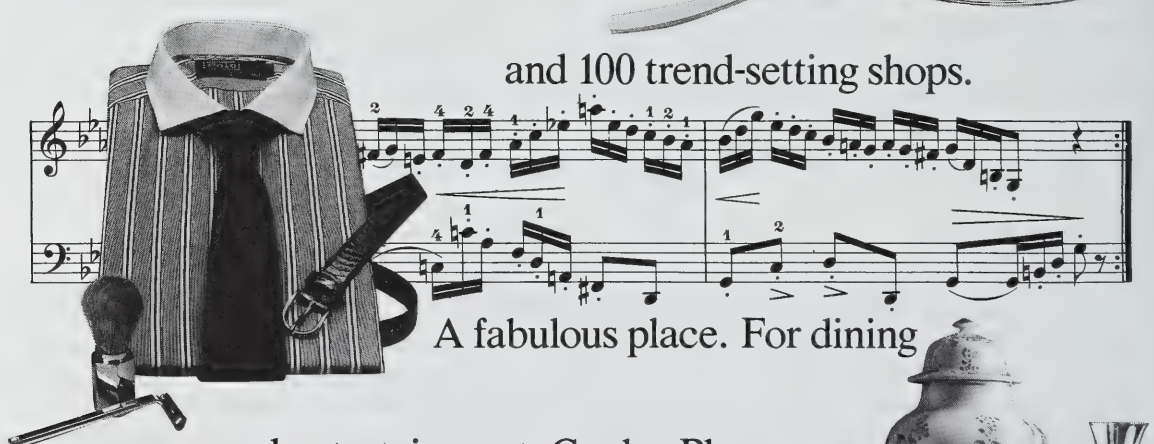
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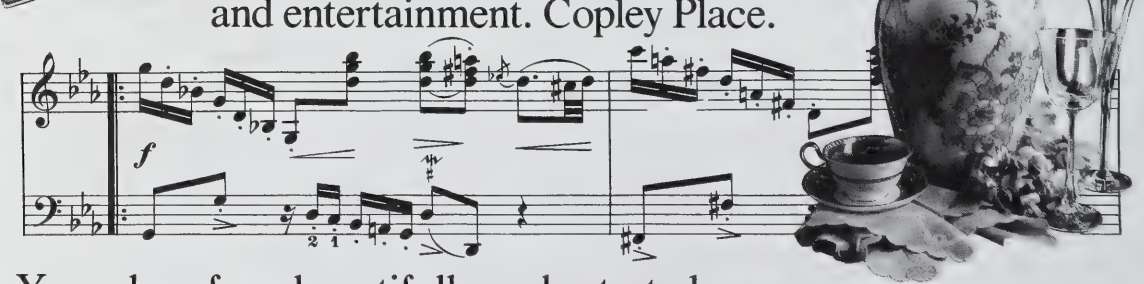
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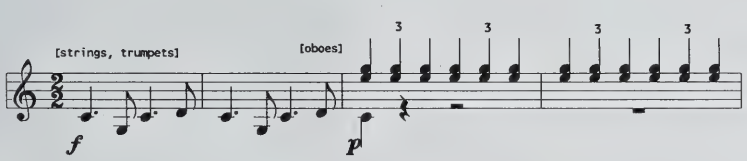
seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1829 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

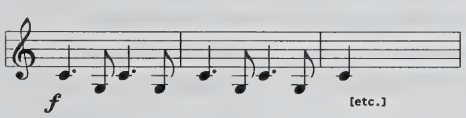
> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul . . .

Despite Schumann's well-known praise of the symphony's "heavenly length" the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over the Allegro ma non troppo:



Schubert had composed the entire first movement using an even simpler motive:



After completing the full score, he decided to rework the theme, which meant rewriting all the hundreds of times it occurs in the first movement; this he did by

scratching out the original note with a penknife at each appearance, then writing in the correction. It is astonishing what a lift that tiny change gives the flow of the section, avoiding what might become a drearily monotonous repetition. (Possibly this was the major revision of March 1828 that justified, in the composer's mind, appending that date to the manuscript as a sign of completion.) A new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge). Schubert's development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now *piano*, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

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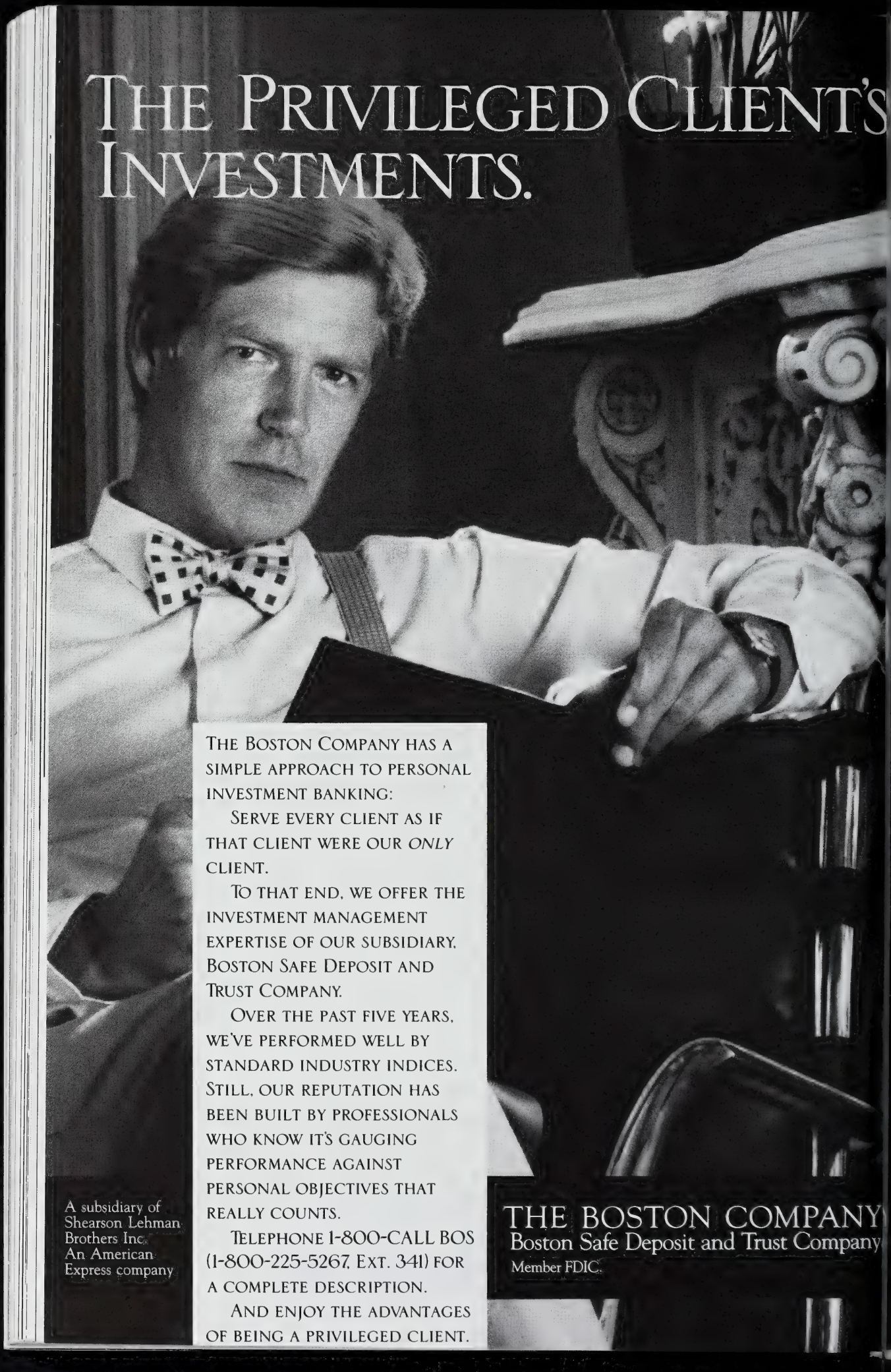
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The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century (we forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz).

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the second theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory. (Most scores since the first publication in 1840 put a *diminuendo* mark under the unison final note, and some conductors have rigorously followed this nonsensical indication, making the strong final chord fade gradually into a puny silence. What Schubert actually wrote was an accent mark, but here as in many other places, he made it so big that editors have misread his intention in the manuscript.)

—Steven Ledbetter


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The best introduction to Webern's life and works is the extraordinarily informative article by Paul Griffiths in The New Grove Dictionary of Music and Musicians. Hans Moldenhauer's *Anton von Webern: Chronicle of his Life and Works* (Knopf) is indispensable, a massive work bespeaking great industry and filled with information, but rather heavy going due to the deplorable quality of the (necessarily) many English translations. Most of the other books available in English are highly technical and analytical. It would be pleasant to report the availability in English of Hanspeter Krellman's German book on Webern in the Ro-Ro-Ro monographs (Rowohlt paperback), which is filled with source material giving a well-rounded picture of the composer's character and personality, but it has never been translated. The old (1957) four-record set of Webern's "complete works," which is to say the works he supplied with opus numbers, produced under the direction of Robert Craft, is still available from Columbia Special Products; it boasts particularly informative annotations by Craft, but the performances have been supplanted by the more recent traversal of the same material by Pierre Boulez (Columbia). Herbert von Karajan has recorded a four-LP box of music by Schoenberg, Berg, and Webern, including the Passacaglia, performed by the Berlin Philharmonic (DG). The performances are almost sinfully seductive, and are highly recommended as an antidote to the view that Webern's music is austere. The Webern works from that set (the Passacaglia, the Op. 21 Symphony, a string-orchestra version of the Five Movements for String Quartet, Op. 5, and the Six Pieces for Orchestra, Op. 6) have been reissued on a single compact disc.

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove. Among the many recordings of *Till Eulenspiegel* to have made the transition to compact disc are no fewer than four by Herbert von Karajan, three with the Berlin Philharmonic (DG); of these, the version that also includes *Death and Transfiguration*, *Don Juan*, and Salome's dance gives the best value in terms of amount of material. Other recent recordings worth considering are Bernard Haitink's with the Concertgebouw Orchestra (Philips, coupled with *Death and Transfiguration* and *Don Juan*), Claudio Abbado's with the London Symphony (DG, same coupling), and Sir Georg Solti's with the Chicago Symphony (London, with *Don Juan*). In addition, a surprising number of distinguished older recordings have already been issued on CD, including those of Rudolf Kempe with the Dresden State Orchestra (Angel, coupled with *Death and Transfiguration*), George Szell with the Cleveland Orchestra (CBS, coupled with *Death and Transfiguration* and *Don Juan*), and Arturo Toscanini with the NBC Symphony (RCA, with Mussorgsky's *Pictures at an Exhibition* and *The Sorcerer's Apprentice* of Dukas).

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories: *Schubert: Memoirs by his Friends* (Da Capo). John Reed's *Schubert: The Final Years* (Faber and Faber) offered convincing circumstantial proof that the *Great* C major symphony was essentially the same work as the "lost" work of 1825, even

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before the new physical evidence confirmed it. The most important recent detailed findings have been reported by Michael Griffel, in his "Reappraisal of Schubert's Composition," in the April 1977 issue of the *Musical Quarterly* and in Robert Winter's evaluation of the new edition of the Deutsch thematic catalogue in *19th-Century Music* (1983). The latter journal also published an article of fundamental importance in reshaping our view of Schubert's own musical world: Otto Biba's "Schubert's Position in Viennese Musical Life" (1980), in which the author demonstrates that Schubert was neither as impoverished nor as unknown in Vienna as we have been wont to believe.

Christoph von Dohnányi has recorded Schubert's *Great* C major symphony in a splendid reading with the Cleveland Orchestra (Telarc). Sir Colin Davis's recording with the Boston Symphony, also first-rate, is one of the very few that takes *all* of the repeats in this massive score, but it has not yet been reissued on CD (Philips). Older recordings on LP still worth obtaining include the exciting performance by Arturo Toscanini with the NBC Symphony (RCA) and another by George Szell with the Cleveland Orchestra (Odyssey, also on a CBS compact disc). Two earlier Boston Symphony performances are still available on LP as well, one led by William Steinberg and the other by Charles Munch (both on RCA). Two distinguished older recordings have been reissued on compact disc, one a live-performance recording from 1940 with Willem Mengelberg conducting the Concertgebouw Orchestra (Philips), the other a studio recording with Wilhelm Furtwängler conducting the Berlin Philharmonic (DG). Charles Mackerras leads the Orchestra of the Age of Enlightenment in a performance on period instruments (Virgin Classics). The *Great* C major symphony is, of course, also included in a remarkable set by the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner (Philips, six CDs), containing all the completed symphonies, plus finished versions of the E major symphony and several remarkable late sketches that Schubert left at his death. It has also been issued on a single disc, coupled with the late sketches, some of which, astonishingly, seem to prefigure Gustav Mahler by nearly three-quarters of a century.

—S.L.

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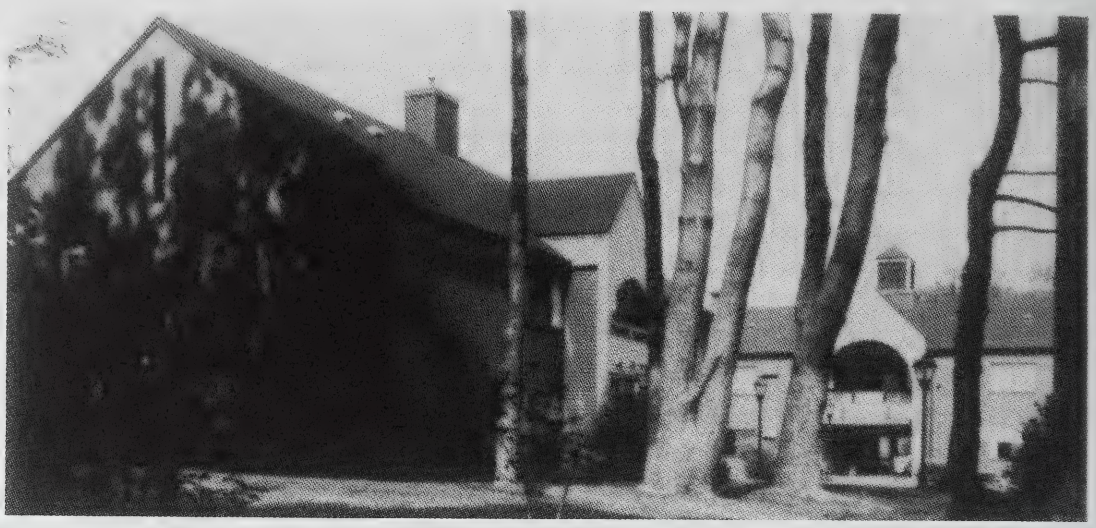
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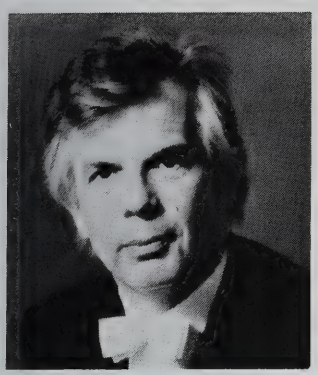
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Christoph von Dohnányi



Now in his fifth season as music director of the Cleveland Orchestra, Christoph von Dohnányi has earned a worldwide reputation. Each year he leads the Cleveland Orchestra in subscription concerts in Cleveland's Severance Hall and in summer performances at the Blossom Music Center, as well as on tour in this country and abroad. This season he also conducts three concerts with the Philadelphia Orchestra and makes his Boston Symphony Orchestra debut with two programs. Last season Mr. Dohnányi made his second international tour with the Cleveland Orchestra, traveling to Japan for performances in various cities, including Tokyo and Hiroshima. Last spring their tour of the eastern United States included the premiere at Carnegie Hall of Philip Glass's first work for symphony orchestra, *The Light*, which was written on commission from the orchestra. Mr. Dohnányi's engagements as guest conductor have included appearances with the Amsterdam Concertgebouw, Berlin Philharmonic, Vienna Philharmonic, London Symphony Orchestra, the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, La Scala, London's Royal Opera, and the opera companies of Berlin, Munich, and Vienna. His appointment as sixth music director of the Cleveland Orchestra was announced following his debut with the orchestra in December 1981; before that he had made guest appearances with the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, and the Detroit Symphony. In the summer of 1984 he and the Cleveland Orchestra closed the Tanglewood season while the Boston Symphony Orchestra was on tour in Europe; this was only the second time a visiting orchestra had been invited to perform at the BSO's summer home.

Born in Berlin, Christoph von Dohnányi began his musical studies at five with the piano. His schooling was interrupted by the outbreak of World War II, during which his father and uncle, who were involved in the German Resistance, were imprisoned and then executed for their anti-German actions. Mr. Dohnányi returned to school after the war, studying law at the University of Munich while also continuing his musical training. He abandoned law for music when the City of Munich awarded him the Richard Strauss Prize for Composition and Conducting. He left Germany to come to the United States, where he first studied with his grandfather, the Hungarian composer Ernst von Dohnányi, then artist-in-residence at Florida State University. While a student at Tanglewood he served as conducting apprentice to Leonard Bernstein. Upon returning to Germany, Mr. Dohnányi was coach and assistant conductor at the Frankfurt Opera under Georg Solti before becoming that company's principal conductor. He was also director of the West German Radio Symphony Orchestra of Cologne and artistic director and principal conductor of the Hamburg State Opera, the post he held at the time of his Cleveland appointment. The recipient of many international honors both in Europe and the United States, Mr. Dohnányi devotes much of his time to recording. For London, with his wife, soprano Anja Silja, he has recorded *Lulu*, *Wozzeck*, *Erwartung*, and the final scene from *Salome* with the Vienna Philharmonic. Also with that orchestra he has recorded Stravinsky's *Petrushka* and the five Mendelssohn symphonies. He and the Cleveland Orchestra have recorded Dvořák's last three symphonies, Mahler's Fifth Symphony, and Bartók's Concerto for Orchestra for London/Decca; they have also embarked on a cycle of Schumann symphonies for that label. For Telarc, he and the Cleveland Orchestra have recorded Schubert's *Great* C major Symphony, Tchaikovsky's *Pathétique*, and a near-complete Beethoven symphony cycle. For Teldec, Mr. Dohnányi has recorded the First and Fourth symphonies of Brahms.

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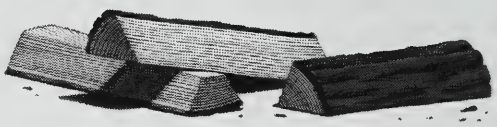
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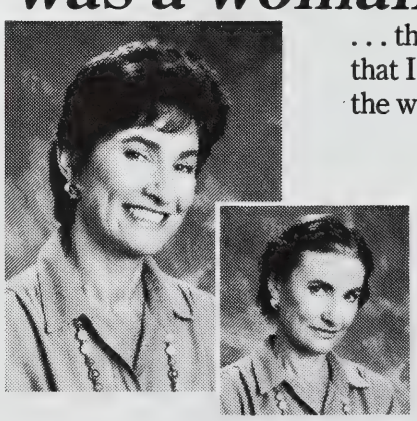
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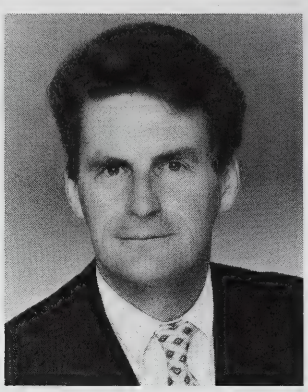
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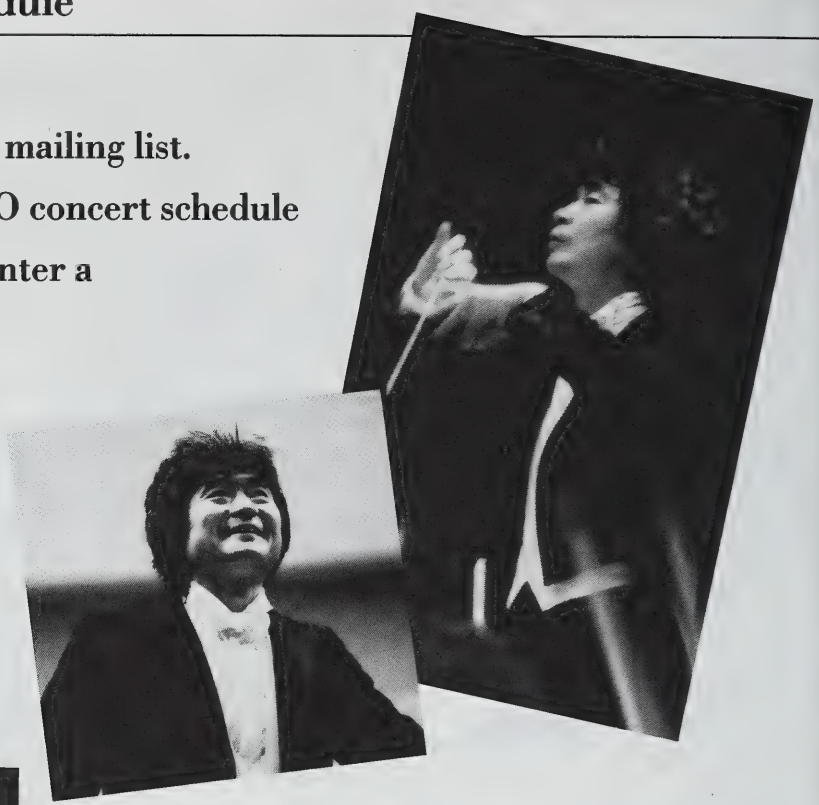
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Thursday, February 23, at 8
Friday, February 24, at 2
Saturday, February 25, at 8

SEIJI OZAWA conducting

RANDS — "*. . . body and shadow . . .*"
(world premiere, commissioned by the Boston Symphony Orchestra and Boston University to commemorate the 150th anniversary of Boston University; made possible in part through the Boston Symphony Orchestra's New Works Fund, a program supported with funds from the Massachusetts Council on the Arts and Humanities)

RAVEL — *Alborada del gracioso*

MASSENET — "Adieu, notre petite table," from *Manon*
THOMAS — "Je suis Titania," from *Mignon*
KATHLEEN BATTLE, soprano

INTERMISSION

HAYDN — Symphony No. 103 in E-flat, *Drumroll*
Adagio—Allegro con spirito
Andante più tosto Allegretto
Menuet; Trio
Allegro con spirito

STRAUSS — "Ich wollt' ein Straüsslein binden," Opus 68, No. 2
"Wiegenlied," Opus 41, No. 1
"Saüsle, liebe Myrthe," Opus 68, No. 3
KATHLEEN BATTLE

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Wednesday, February 22, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—February 23, 8-10
Friday 'A'—February 24, 2-4
Saturday 'B'—February 25, 8-10

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano

RANDS	"*. . . body and shadow . . .*" (world premiere; commissioned by the Boston Symphony Orchestra and Boston University to commemorate Boston University's sesquicentennial)
RAVEL	*Alborada del gracioso*
Arias by MASSENET and THOMAS	
HAYDN	Symphony No. 103, *Drumroll*
STRAUSS	Songs with orchestra

Tuesday 'C'—February 28, 8-9:45
Friday Evening—March 3, 8-9:45

SEIJI OZAWA conducting

HAYDN	Symphony No. 103, *Drumroll*
BRAHMS	Symphony No. 4

Saturday 'A'—March 4, 8-10

SEIJI OZAWA conducting
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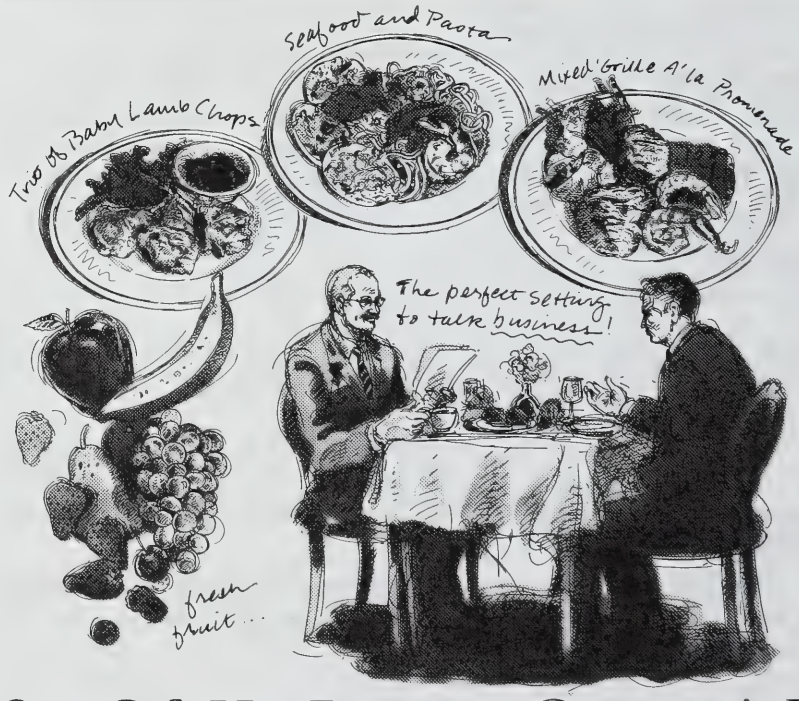
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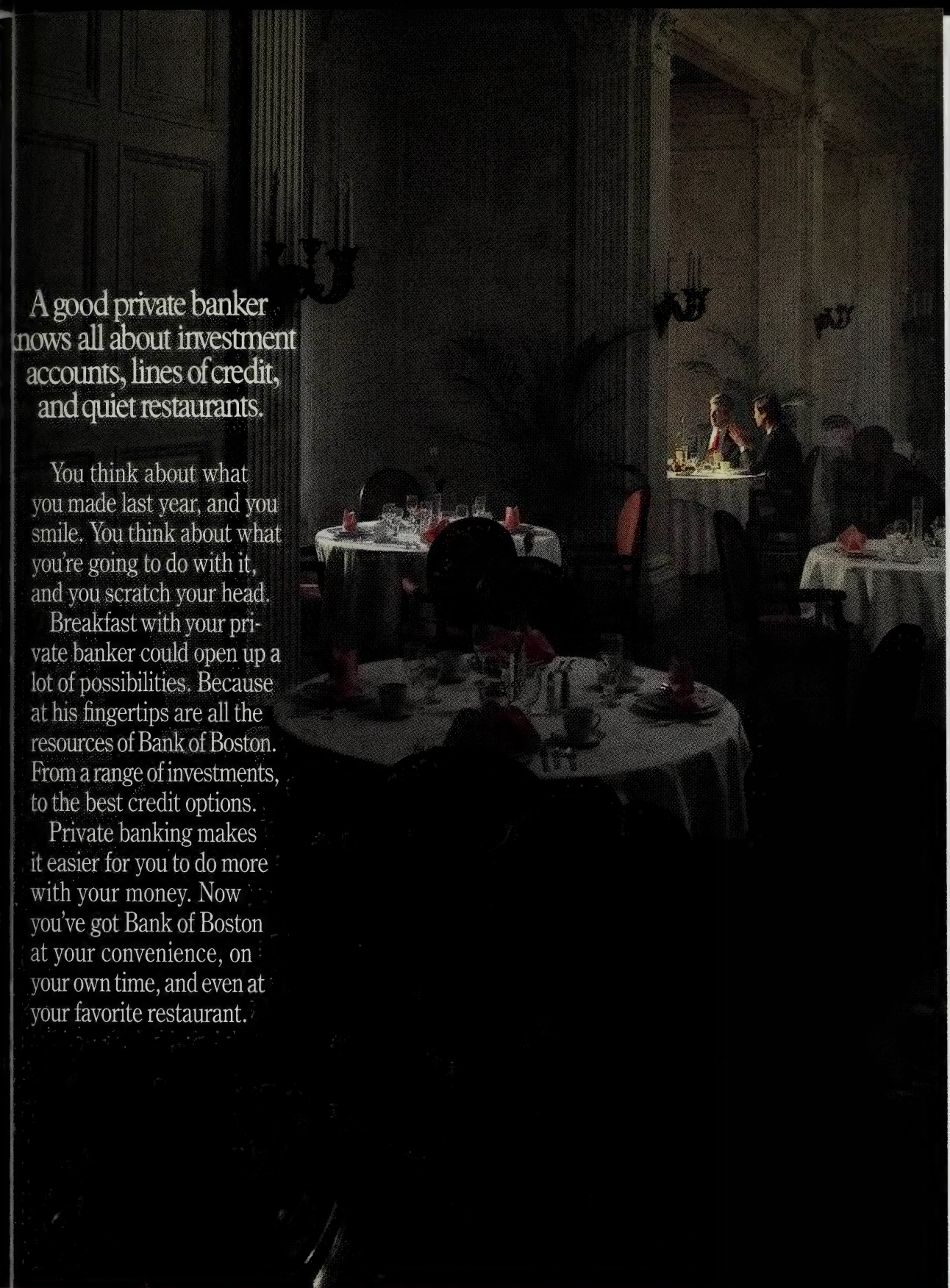
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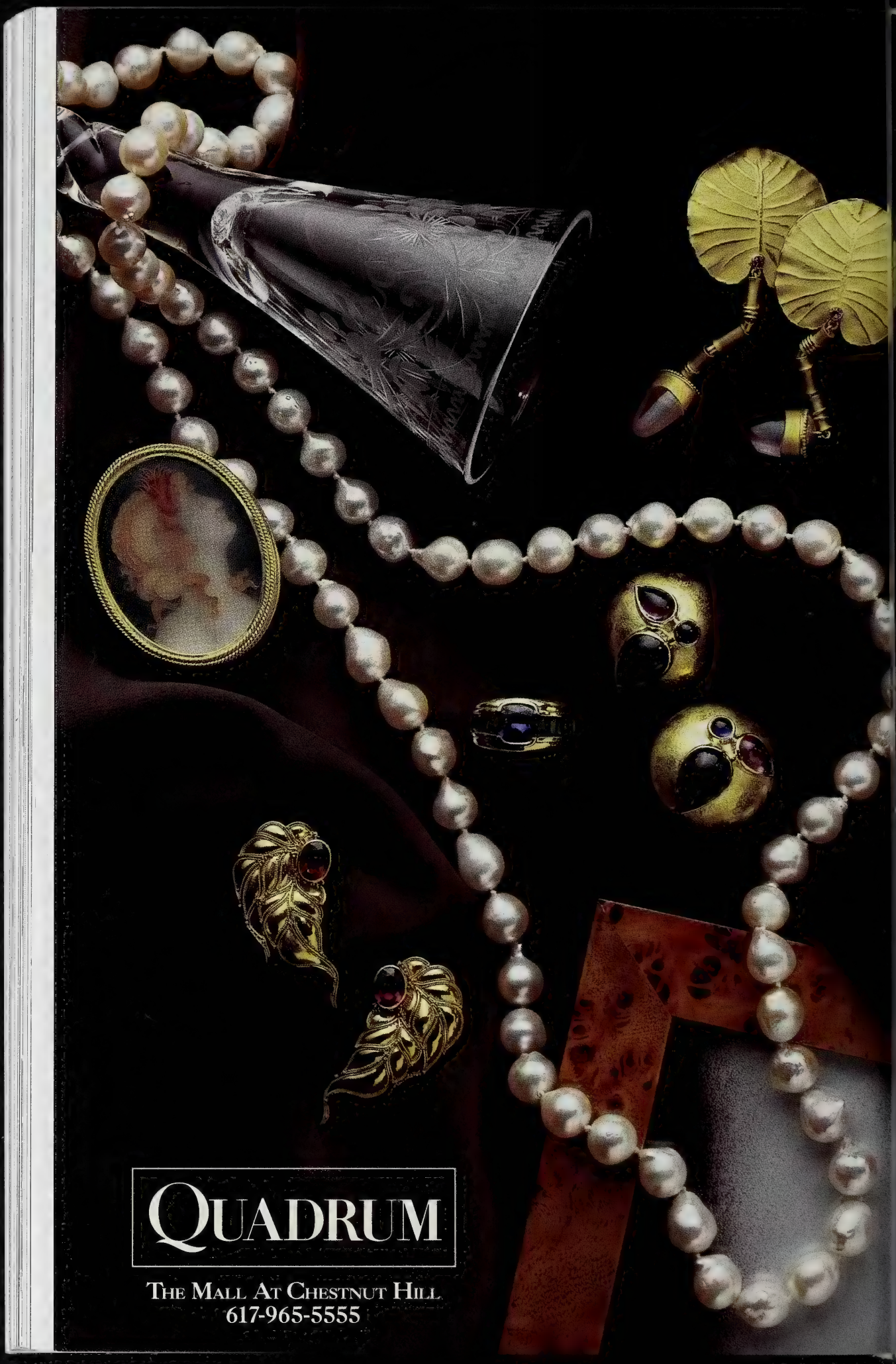
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BSO

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Sandra and David Bakalar Chair

Sandra Bakalar, an Overseer of the Boston Symphony Orchestra, has been a longtime supporter of local musical organizations. At a fundraising event in her home three years ago, BSO cellist Joel Moerschel performed a Beethoven sonata. "It was exquisite!" recalls her husband, David Bakalar. "Since we both love the cello and had been thinking of endowing a chair at the BSO, we thought it would be particularly appropriate to make Joel, a young and talented musician, its recipient." Sandra Bakalar, who received her bachelor's degree from Wellesley and a master's in social work from Columbia, remains particularly interested in the performing arts. David Bakalar has degrees from Harvard and a doctorate in physics from the Massachusetts Institute of Technology. He retired recently as president of Transitron Electronic Corporation and is now seriously devoting his time to sculpting and painting. "We both have enjoyed BSO concerts," says Mrs. Bakalar, "and it's a wonderful feeling to be able to thank all the musicians for giving us the pleasure of their music."

The Symphony Shop Introduces New Items

Concertgoers will discover an array of wonderful springtime gifts at the Symphony Shop. A project of the Boston Symphony Association of Volunteers, the Shop now carries newly-designed mugs featuring the BSO logo and Seiji Ozawa's signature, or the Pops logo and John Williams's signature, in 22-karat gold, colorful handpainted sweatshirts designed exclusively for the BSO by local artists, and Symphony Hall tins filled with potpourri in various scents. The Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. Both carry a unique selection of books, toys, greeting cards, neckties, and tote bags, as well as the latest BSO and Pops recordings and the ever-popular Symphony mint and bark from Harbor Sweets. Telephone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

BSO Members in Concert

BSO horn player Daniel Katzen appears in recital on Sunday, February 26, at 8 p.m. at Jordan Hall. The program includes music of Dukas and Mozart, a solo cello suite by Bach, and a medley of Scottish and Irish songs and dance tunes for horn and Celtic harp. Admission is free.

BSO harpist Ann Hobson Pilot is soloist in Handel's Concerto for Harp and Orchestra and the east coast premiere of William Marx's *Images* for Harp and Orchestra on Sunday, March 5, at 3 p.m. in Jordan Hall with Max Hobart and the Civic Symphony Orchestra. Also on the program is music of Mussorgsky and Ravel, and Brahms's Symphony No. 2. Tickets are $12 and $8. For more information, call 437-0231.

BSO flutist Leone Buyse appears in recital with Michael Webster, clarinet, and Martin Amlin, piano, on Sunday, March 5, at 7 p.m. at the First Baptist Church in Needham (Warren and Great Plain Avenue), sponsored by the Needham Concert Society. The program includes music of Poulenc, Koechlin, Messiaen, Amlin, Saint-Saëns, and Welcher. Tickets are $7.50 for adults, $5 for students. For information or reservations, call 444-7162 or 444-6080.

The Mélisande Trio—Burton Fine, viola, Susan Miron, harp, and Fenwick Smith, flute—plays music of Rameau, C.P.E. Bach, Saint-Saëns, Debussy, Ravel, and Ibert on Sunday, March 12, at 7 p.m. at St. Anne's Church in Lowell (corner of Merrimack and Kirk Streets) on the University of Lowell Performing Arts Series. Tickets are $10. For more information, call (508) 459-0350.

Collage New Music offers a fiftieth-birthday salute to composer William Thomas McKinley

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Santiago Rodriguez
Thomas Schumacher
Kathryn Selby
George Shearing
Bobby Short
Leonard Shure
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with a program of his works on Sunday, March 12, at 8 p.m. at Jordan Hall. The program will include the world premiere of McKinley's *Ancient Memories*, a chamber concerto for viola and instrumental ensemble, with viola soloist Walter Trampler. Tickets are $10 and $8 ($5 students and seniors). For more information, call 437-0231.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. "Supper Concerts" offer a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert. Speakers for upcoming Supper Talks include BSO violinist Leonard Moss (March 9), BSO Managing Director Kenneth Haas (March 16), Phyllis Curtin, Dean of Boston University School for the Arts (March 21), Donna Heinley of the Vose Gallery (March 23), and BSO principal flutist Doriot Anthony Dwyer (March 30). The Supper Concerts for the remainder of the season will feature music of Mozart (April 20, 22, and 25) and music of Beethoven and Ravel (April 27 and 29 and May 2). The suppers are priced at $21 per person for an individual event, $58 for any three, or $112 for any six. Single reservations are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at (617) 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Cory W. Gardiner
March 30, 1923-February 7, 1989



Mrs. Thomas Gardiner, known as Judy, for many years a dedicated volunteer and Overseer of the Boston Symphony Orchestra, died earlier this month at her home in Woolwich, Maine. Born in Killerberren, West Australia, Mrs. Gardiner was a sergeant in the Royal Australian Air Force during World War II. She came to this country in 1946 and lived in Manchester, Massachusetts, for twenty-six years before moving to Maine ten years ago. Former librarian of the Shore Country Day School and a director of the American Symphony Orchestra League, Mrs. Gardiner was until recently owner of Macbeans Book Shop in Brunswick, Maine. A generous supporter of the BSO, she worked tirelessly as a volunteer on countless projects, serving as chairman of the Musical Marathon (the precursor of Salute to Symphony) and editor-in-chief of the Boston Symphony Orchestra Cookbook; she also led a group of BSO Friends who accompanied the orchestra on one of its tours of Japan. Judy Gardiner was elected a member of the BSO Board of Overseers in 1974 and became an Overseer Emerita in 1987. In honor of Judy's devotion to the orchestra she loved, a fund has been established for a Tanglewood Music Center Fellowship in her name. The fund has already elicited a tremendous outpouring of support; the Judy Gardiner Memorial Fellowship will stand as a lasting and fitting tribute to this remarkable woman.

Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, on Philips; Mahler's *Resurrection* Symphony (No. 2), Symphony No. 4, and *Symphony of a Thousand* (No. 8), also on Philips, part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Violas
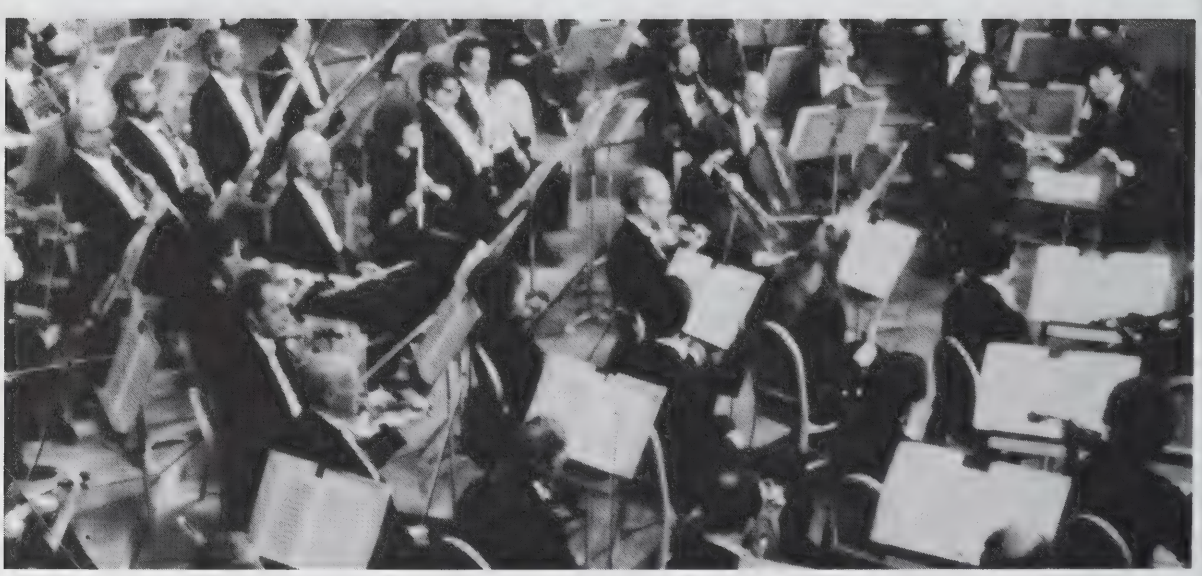
Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

---

*Participating in a system of rotated seating within each string section
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund*





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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Harry Shapiro

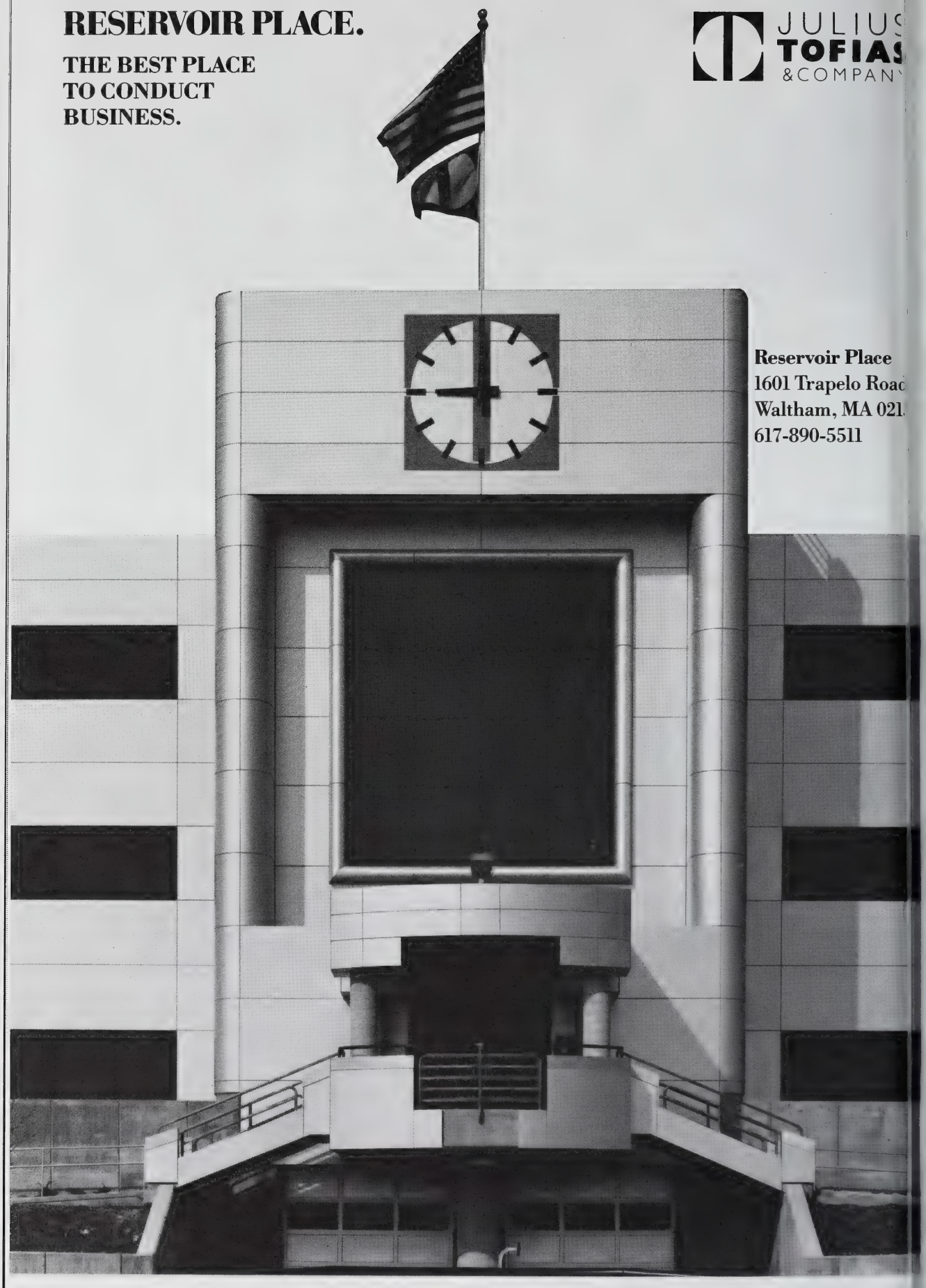
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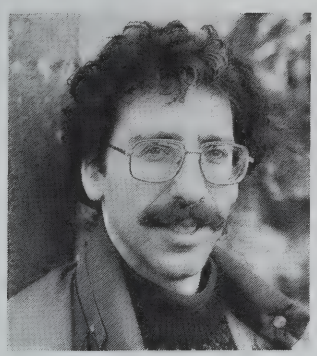


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Know Your Orchestra

The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Daniel Katzen



Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen performs often with the contemporary chamber ensemble Collage and has appeared with the Boston Symphony Chamber Players both at Tanglewood and in the Mostly Mozart Festival. Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as soloist with orchestra, with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Tanglewood season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. He has also been an extra player with the Chicago Symphony and the Rochester Philharmonic, and in orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger. In addition to playing the horn, Mr. Katzen is active in Scottish and Eastern European folk music and dance.

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Valeria Vilker Kuchment

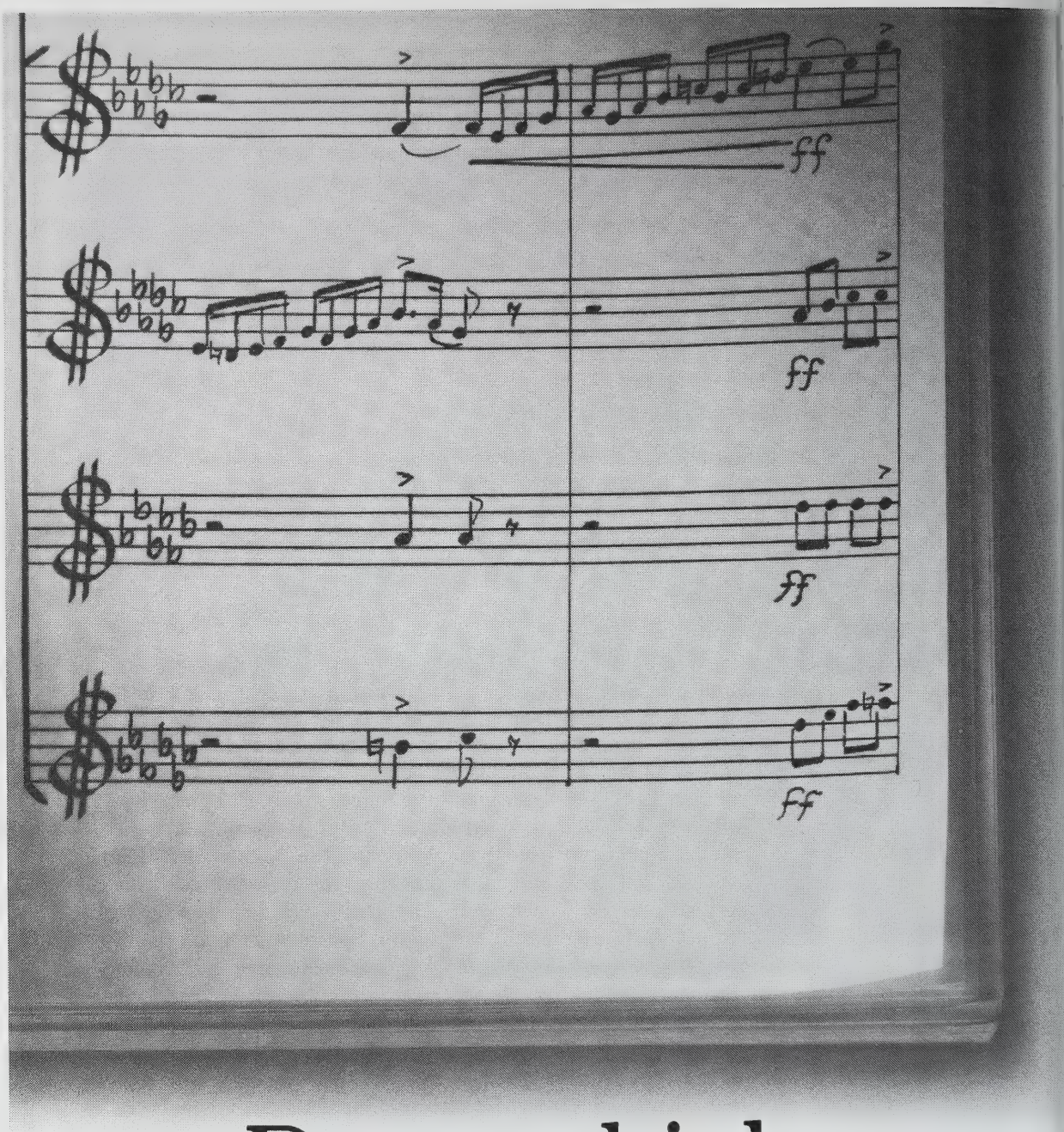


Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the U.S.S.R., Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York; in addition, she has been concertmaster of Sinfonova, the Harvard Chamber Orchestra, and the Boston Philharmonic. Ms. Vilker Kuchment is a faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She has recorded for Melodiya in the U.S.S.R. and for Sine Qua Non in this country. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season.

Alfred Schneider



Violinist Alfred Schneider was born in St. Louis, where his early teachers were Louis Druzinsky, Max Tartasky, and Francis Jones of the St. Louis Symphony. At the Eastman School of Music, he studied violin with Jacques Gordon and André de Ribaupierre and chamber music with Luigi Silva. After receiving his bachelor's and master's degrees from Eastman, he attended the Tanglewood Music Center. He became a member of the Rochester Civic Symphony and the Rochester Philharmonic, and subsequently returned to his hometown as a violinist with the St. Louis Symphony. In 1955, Mr. Schneider was appointed a member of the Boston Symphony Orchestra by Charles Munch. In addition to his orchestral work, Mr. Schneider is active in chamber music, solo playing, conducting, and teaching. He was a founding member of the Gabrielli String Quartet, which also included three BSO colleagues, and which has performed at BSO Supper Concerts, the Stockbridge Chamber Concerts, the Harvard Musical Association, and elsewhere in New England. As soloist with orchestra, he has performed violin concertos by Elgar and Bloch, the Concertino of Boston composer Hugo Norden, and, with John Williams and the Boston Pops Orchestra, Bartók's Rhapsody No. 2. While on sabbatical in Israel during the 1984-85 season he gave solo recitals in Tel Aviv and Jerusalem and participated in a chamber concert in Be'er Sheva with his son Ronald, who is third horn of the Pittsburgh Symphony.



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RANDS — "*. . . body and shadow . . .*"
(world premiere, commissioned by the Boston Symphony Orchestra and Boston University to commemorate the 150th anniversary of Boston University; made possible in part through the Boston Symphony Orchestra's New Works Fund, a program supported with funds from the Massachusetts Council on the Arts and Humanities)

RAVEL — *Alborada del gracioso*

MASSENET — "Adieu, notre petite table," from *Manon*
THOMAS — "Je suis Titania," from *Mignon*
KATHLEEN BATTLE, soprano

INTERMISSION

HAYDN — Symphony No. 103 in E-flat, *Drumroll*
Adagio—Allegro con spirito
Andante più tosto Allegretto
Menuet; Trio
Allegro con spirito

STRAUSS — "Ich wollt' ein Straüsslein binden," Opus 68, No. 2
"Wiegenlied," Opus 41, No. 1
"Saüsle, liebe Myrthe," Opus 68, No. 3
KATHLEEN BATTLE

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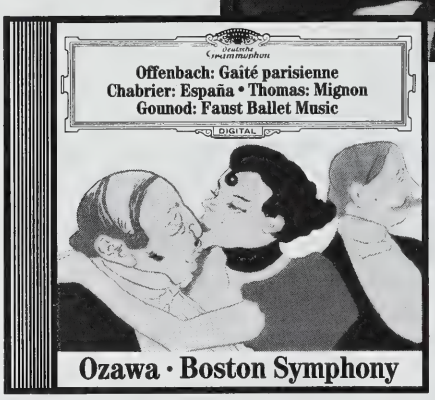
Please be sure the electronic signal on your watch or pager is switched off during the concert.

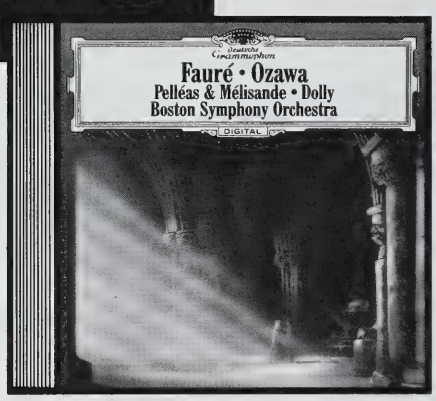
The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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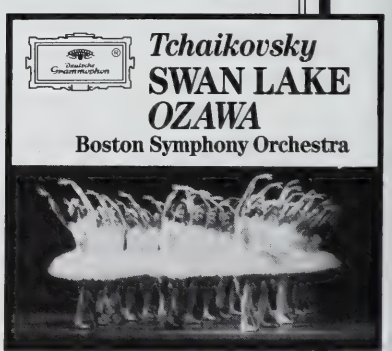






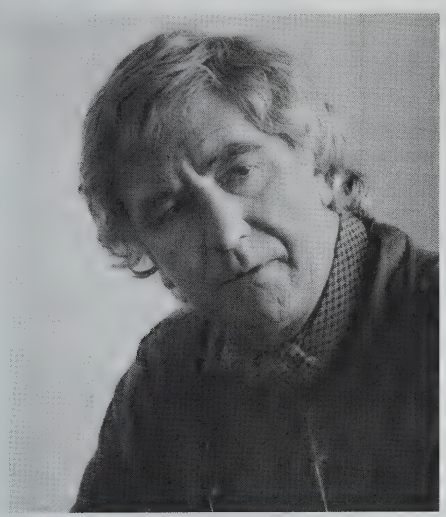






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Bernard Rands
. . . body and shadow . . .



Bernard Rands was born in Sheffield, England, on March 2, 1934; he lives in Boston. He composed . . . body and shadow . . . *on a joint commission from the Boston Symphony Orchestra and Boston University, on the occasion of the 150th anniversary of the University's founding, in 1988 and 1989; the score was completed this January and bears the dedication "for Seiji Ozawa & the Boston Symphony Orchestra." These are the first performances. The score calls for three flutes (one doubling piccolo, one doubling alto flute), two oboes and English horn, four clarinets (one doubling E-flat clarinet, one doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, two harps, celesta, piano, electric organ, timpani, an elaborate group of percussion instruments for four players (vibraphones, tubular bells, temple blocks, Almglocken, bongos, tom-toms, snare drum, marimbas, triangle, claves, tam-tam), and strings.*

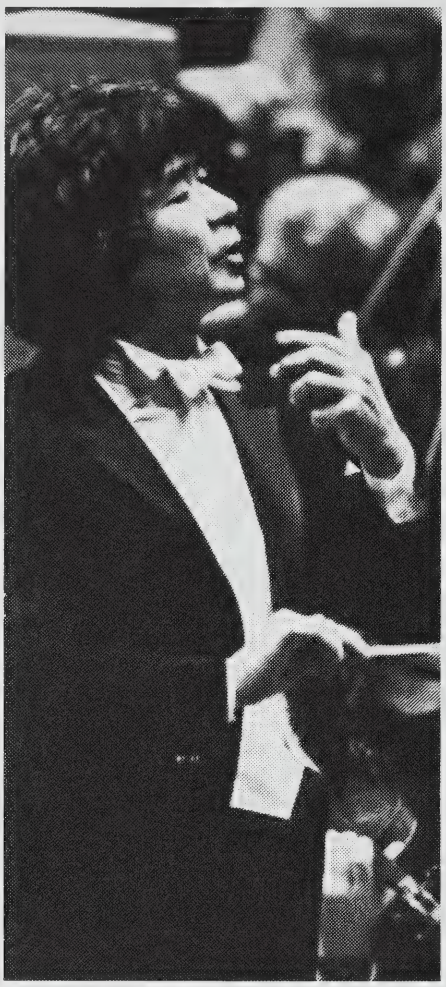
Like many composers, Bernard Rands became involved with music very early, through family music-making. He was born in the north of England, and he lived both there and in the family's native region, Wales. Many of his relatives were musicians. But, as he explains, it was not what one normally thinks of when speaking of a "musical family." (The following quotation and all the others in this note come from an interview with the composer on January 26, soon after the completion of . . . *body and shadow . . . .*)

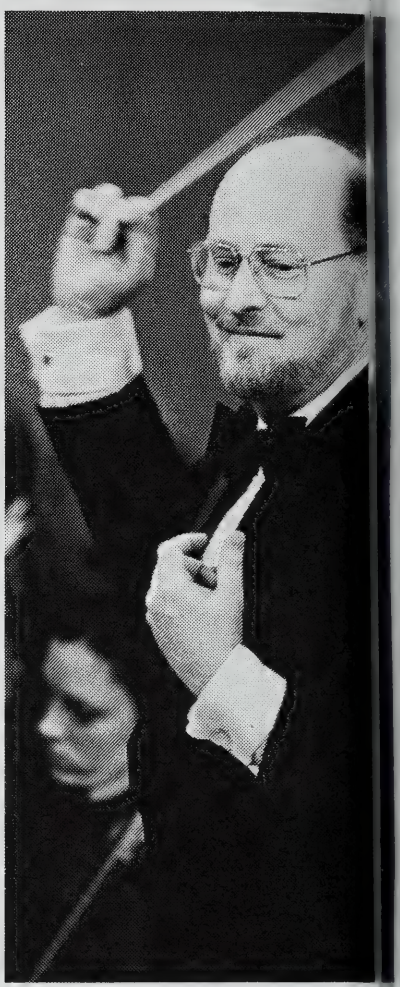
> My father was a school janitor; all my uncles, seven of them, were coal miners. And at that time, for all kinds of reasons, miners and working-class people, so to speak, used their leisure time between long hours of toil to do things like make music . . . . So all my uncles played brass instruments. They were members of brass bands and so on. I guess I didn't know it at the time, but now when I look back on it . . . the standard of performance was extraordinary. I mean, these were people who could virtually not write their own names, but they could certainly read music, and they played extraordinarily well. So I was always surrounded by music in that sense, and at my grandparents' house people used to meet on a Sunday evening and sing hymns, play, that kind of thing.

The discovery of the possibilities opened up by the symphony orchestra first appeared to Rands in the years immediately after World War II, when Barbirolli re-formed the Hallé Orchestra, which alternated performances between Manchester and Sheffield. "For me that was something like paradise . . . I used to go to all the rehearsals and fell in love with orchestras, I guess." By this time he had studied the piano for a number of years and had worked with a very imaginative piano teacher, who required him to bring a notebook of music paper along with the printed pieces he was working on. At the end of every lesson, his teacher would write a melody in this book.

> It might be a folk song, it might be a popular song of the time. And my task during the week was to find some kind of harmonization for it, which I did very pragmatically and very gropingly, tactilely at the keyboard. But the idea of actually writing things, writing notes down from the age of ten was a very ordinary thing, part of the whole process. And I became fascinated with that, and it's never left me, in spite of the vicissitudes of doing so since.

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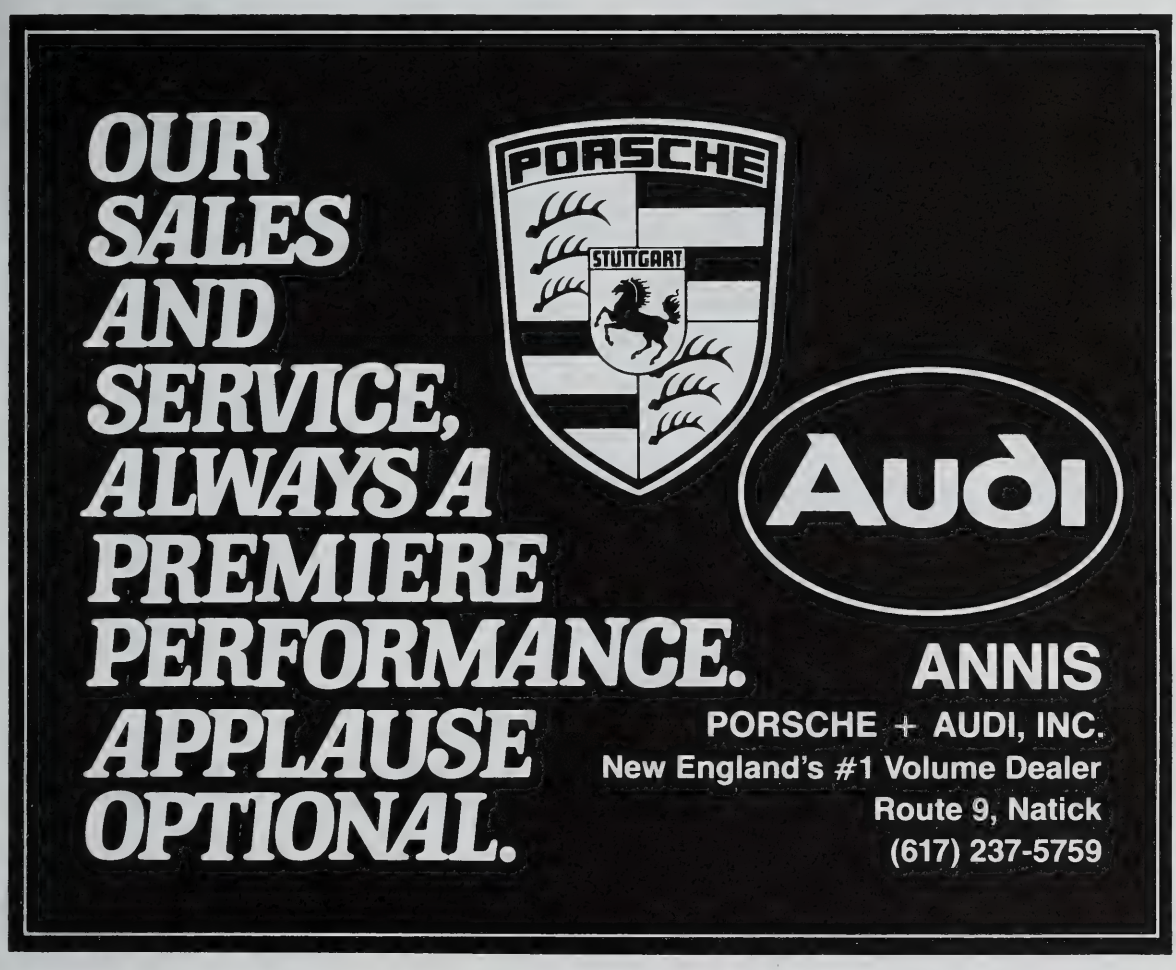
Thus, by the time he became infatuated with the sound of the orchestra, Bernard Rands already knew that he wanted to be a composer. "There were no further complications." A scholarship allowed him to attend university, the first member of his family to do so; there he took a double degree in literature (he was particularly preoccupied with Celtic literature) and music. By this time, he had discovered and become fascinated with the music of Luigi Dallapiccola, for its Italianate qualities—

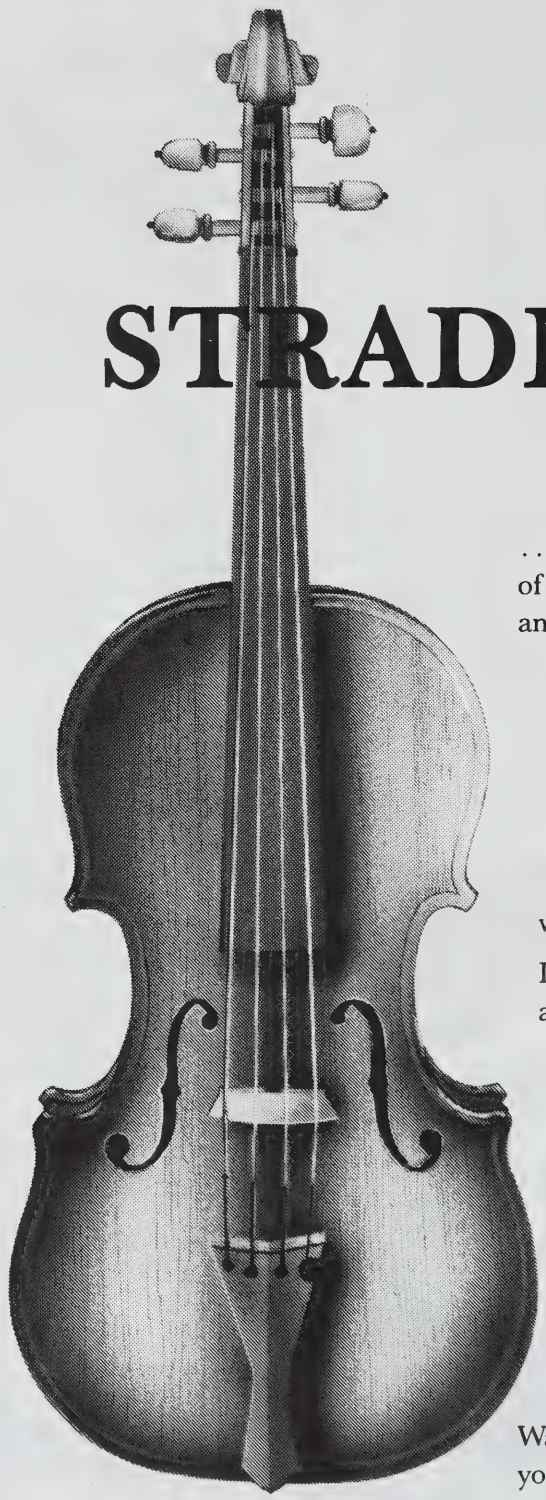
> the lyrical, melodic way of phrasing. At the same time it's very severely disciplined in terms of his increasing commitment to twelve-tone music. And as a matter of fact, by the time I'd finished studying with him, I was beginning to break away from that, feeling not so much that it was a stricture that I didn't want to endure, but that there were other things, and [Dallapiccola] was like Webern in a sense, becoming—not *narrower*—but more committed to the authenticity of that—it had to be absolutely within the system, or it wasn't admissible. Yet he was able to make wonderful music that way.

Rands went to Italy in 1958 and worked with Dallapiccola for three years.

> During that period I met [Luciano] Berio and [Bruno] Maderna and began to be interested very much by both their musics and got caught up in their circle, so to speak, and went back to work formally—although that's probably not an accurate description—with Berio. "Formally" meaning that I lived in his house and toured with him in Europe and generally did an apprenticeship with the guy that I most enjoyed doing. He called me in the morning and said, "Start the rehearsal, I'm doing other things"—preparing a late manuscript or whatever. And that was just great for me.

Rands' first visit to the United States came in 1966, when a Harkness Fellowship made it possible for him to accept the invitation of Milton Babbitt to come to





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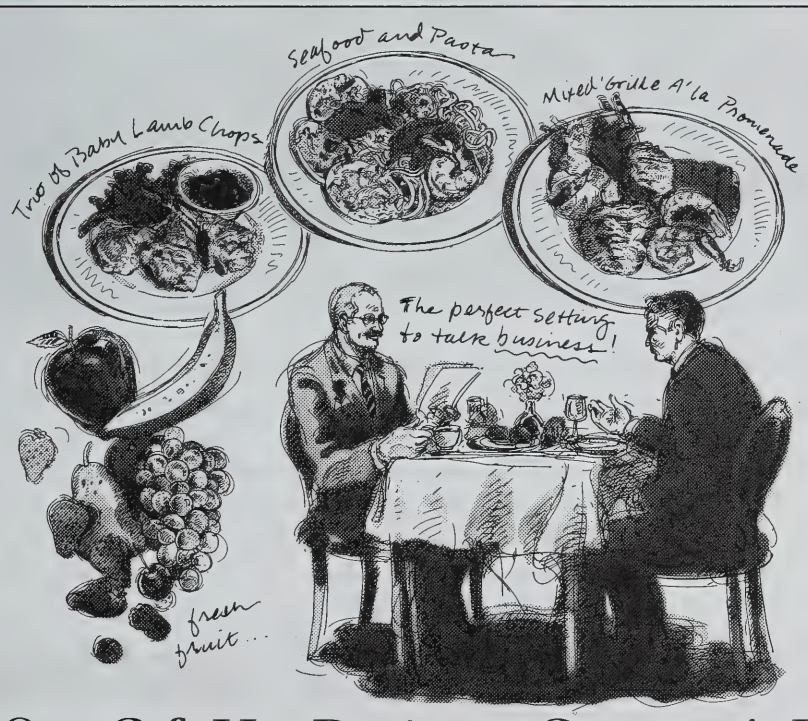
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Princeton. Of Babbitt, he says, "we are probably as polar opposites as anyone could be, in a certain sense—but I've always admired him. I've admired both the clarity of his thinking and the courage with which he's always maintained his viewpoint." Rands divided his base of operations between Princeton, where at that time, he says, "you heard a lot of talk and very little music," and the University of Illinois in Champaigne-Urbana, "which, as a poet friend of mine says, has whiskey-bushes [corn] for 500 miles in every direction and nothing else." But there was a thriving and diverse musical life, quite different from that of Princeton. "At that period, John Cage was also in residence for a couple of years. It was the first time that I'd spent any length of time with John. [Salvatore] Martirano, [Kenneth] Gaburo, Ben Johnston were there, and Harry Partch was just packing up and leaving to go to the west coast."

He returned to England and taught at the University of York and at Oxford. But a 1975 invitation to come for a visiting year to the University of California proved fateful. He went to California, where he was based at the San Diego branch of the university (another hotbed of new musical thought). "And here I am—now an American citizen." Indeed, his becoming an American citizen in 1983 proved to be excellent timing; it made him eligible for the 1984 Pulitzer Prize, which he received for his remarkable *Canti del Sole* for tenor and orchestra, a counterpart to the equally remarkable *Canti lunatici*, for soprano and orchestra, which was performed as part of the Festival of Contemporary Music at Tanglewood in August 1982. Rands accepted an appointment at Boston University in 1985 and has been here since.

As the composer's description of his study with Dallapiccola hints, he long ago decided that he was not a dyed-in-the-wool systematic composer of twelve-tone music. His best-known pieces, *Canti lunatici and Canti del Sole*, both of which have



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been recorded, reveal a flexible approach to expressive problems, here set in part by the remarkably varied texts. He writes lines that are lyrical and yet dramatic and prefers to make his choices of pitch intuitively rather than through some system of pre-compositional planning. He has a special ear for instrumental timbre, for unusual mixtures and combinations that add a new tint to a familiar color.

In talking about his music, Rands likes to begin with what he calls the "shocking statement" that "I compose for myself." Most non-composers, he finds, prefer to think that the composer is aiming to express some particular thought or idea that is utterly unique to himself.

> I don't think that artists really think that way, even if they believe that they are a vehicle through which God speaks—however grandiose a notion one might have. As a member of the human species, I'm not very different from anyone else. My way of listening and of being touched or moved by music is like that of everyone else basically and fundamentally, I think. And therefore the calculations that I make in terms of technical aspects of music . . . have to do with those emotions and feelings and thoughts that other people have who give any time to music at all.
>
> Many people assume, especially with an unfamiliar work, that there is a limited and restricted response, and if they don't know what that is, then they will make fools of themselves . . . . It is a pity that that is the case. Assuming that someone is open and willing to receive the stimuli, then I think one can genuinely be sparked off in many different directions. Responses are as myriad as there are people to listen, and so everyone in the concert hall is hearing something, receiving something quite different.
>
> *My* task is to be very clear and very precise about what I'm saying, knowing full well that it has these other possibilities for people's experience with it.

In speaking particularly of his newest orchestral composition, . . . *body and shadow* . . ., Rands warmly recalls his early love affair with the Hallé Orchestra and its lifelong effect on his reaction to the large ensemble.

> Because of that childhood experience with the Hallé Orchestra, I love orchestras. I don't care what their problems are, and I know that socio-economic [problems] and the composite psychology of an orchestra are terrifying sometimes, but it's something that I've loved since I was a child. I have that sound in my ears and in my being. And I don't think there's anything to equal it . . . .

But no matter how much he loves the existing orchestral repertory, the composer is bound to face a basic challenge, that of renewing the centuries-old tradition, so that the orchestra as a musical ensemble develops new sounds, new capacities. For a time, especially in the '60s and '70s, there was much talk of the symphony orchestra as an ensemble suited to a museum, playing only old pieces. In recent years there has been a resurgence of composers writing for full orchestra. But Rands cautions that the mere number of composers writing orchestral pieces does not remove the ensemble from the museum unless the composers find new ways to treat the fundamental principles by which an orchestra is organized. "My concern at this point is to make sure that I challenge myself, and that I challenge the phenomenon of the orchestra—meaning all the individuals within it—in that way."

To Rands, the challenge is not one of making the parts so elaborate and difficult that the players despair of learning them in the time available for rehearsal, but to engage them in playing music that is effective, that sits well for each of their instruments, that may, in the end, produce something truly beautiful.

> So this particular piece, though it's in two movements of roughly ten minutes each, is a sort of concerto for orchestra. And it's a concerto for *this* orchestra, because this is my hometown orchestra for the last four years, and, unlike many composers, I go regularly to orchestra concerts to hear all kinds of repertoire,



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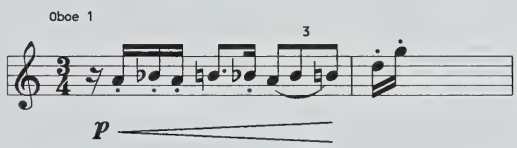
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because I love it and it's very special. (I also feel that if *composers* don't go to concerts, then who the hell else should we expect to be going?)

And so, there are very personal things about this piece that belong to specific faces. Vic [Firth], for example, the principal timpanist. That is an extraordinary player anywhere in the world—extraordinary. The piece begins with a timpani solo, setting the pace in a sense, or setting at least the rhythmic profile, a task that he has to do under any circumstances, no matter what the literature is, the Beethoven Violin Concerto, or whatever. Suddenly everything falls on his shoulders to get it absolutely right.

The centuries-old tradition of orchestral writing groups the players into families related by the way their instruments produce sound: woodwinds, brass, percussion, strings, and (more recently) various keyboards. Following the timpanist's introductory thoughts, the entire orchestra explodes into what is, at first, a largely undifferentiated sonority, simply a huge block of sound. Gradually the sections emerge as units. In the first phrase, all the winds (woodwinds and brass) share identical phrasing, growing louder and softer in their dynamics together—and opposite the dynamics of the strings, who also play *en masse*, while the keyboard and percussion instruments resonate with "one big bell sound."

Then the first main idea, heard together in the woodwinds and brass, is based on the timpani solo:



The phrase ends with two short notes separated by silence—a crisp punctuation that becomes essential to shaping the piece, dividing the statements. Gradually the massed wind ensemble divides up into woodwinds and brasses, the beginning of the first movement's progress from large unified ensemble to smaller subsections, finally to individual soloists. The strings begin their division into upper and lower branches of the family. Blocks of sound enter one after another—strings, followed by harps and keyboards, followed by brass, followed by woodwinds.

The separating process continues—woodwinds subdivide into flutes and clarinets on the one hand, double reeds (oboes, bassoons) on the other. The brass section begins to break down into horns, trumpets, trombones. The high strings and low strings gradually become further subdivided into multiple string parts. From the

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undifferentiated block-like sound of the first outburst, the continuation becomes, more and more, a sonorous kaleidoscope, brief but ever-changing instrumental colors and mixtures.

The progress is largely intuitive, not developing in a systematic or steady line, but at different times and speeds. Eventually the percussion instruments get into the act, a tricky moment where the composer felt the challenge of avoiding the situation in so many orchestral showpieces—"the kind of statement that says, 'Well, here comes the kitchen sink!' " In this passage, a piano solo is soon joined by vibraphone (played with hard sticks); the result ("almost gamelan-sounding") changes the sound of the piano into something else. The other percussion instruments and harps join in for about a minute, "and gradually the other instruments of the orchestra are seduced back into the fray. This goes at quite a lick, so that it'll keep everybody pretty busy." Eventually it settles down onto a low D (which, with D-flat, has contended as the tonal center), and the timpani finishes the movement with a flourish as it began.

The second movement begins very slowly and mysteriously. The listener's immediate reaction to the contrast with the kinetic first movement is likely to be one suggested by the work's title: ". . . *body and shadow* . . ." Is this mysterious music not the "shadow" to the first movement's "body"? Well, yes and no. The contrast is clearly one part of the formal plan. But central to Rands' conception is the particular orchestral treatment in which "the body of the orchestra is broken into smaller bodies and within each one there's a shadow, and they shadow each other all throughout that first movement." The element of "shadow" becomes still more explicit in the second movement. Here the solo instruments (horn and bass clarinet at the outset) sing their lyrical idea, while—at the same time—two vibraphones play the same notes, with soft mallets to produce a diffuse sound and with the pedal held down to keep the resonance hovering in the air like a halo—or, rather, a "shadow."

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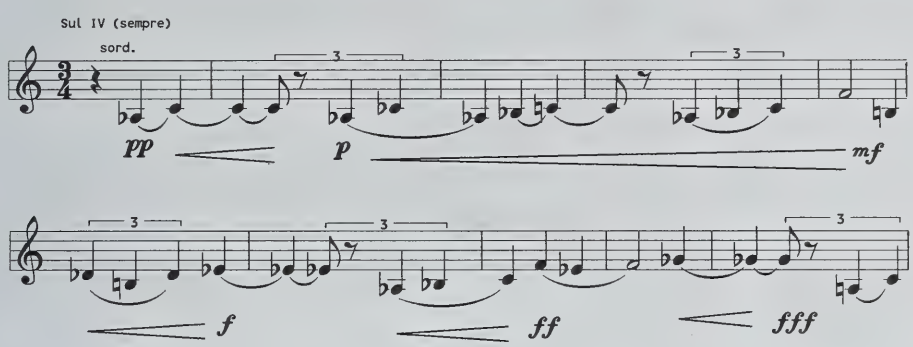
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The melody that provides the material for this movement is one of those ideas "that strikes you, and is so engaging, that you say, 'Unh-unh—better leave that for a while, it's dangerous.' And you try to drive it away, and it won't go away. So here it is. You have to accept it in the end."

Following the joint solo of horn/bassoon, a new section begins with a solo for the first violin and principal flute, weaving their dialogue over a steadily reiterated open fifth. The movement proceeds largely by alternating these two kinds of material: the opening melody, constantly shadowed (indeed, each time it comes back, the shadows grow denser, casting their own shadows, growing more mysterious), and the livelier contrasting material in dialogue over open fifths.

Finally, the opening melody returns, *Largamente*, carried in the upper strings.

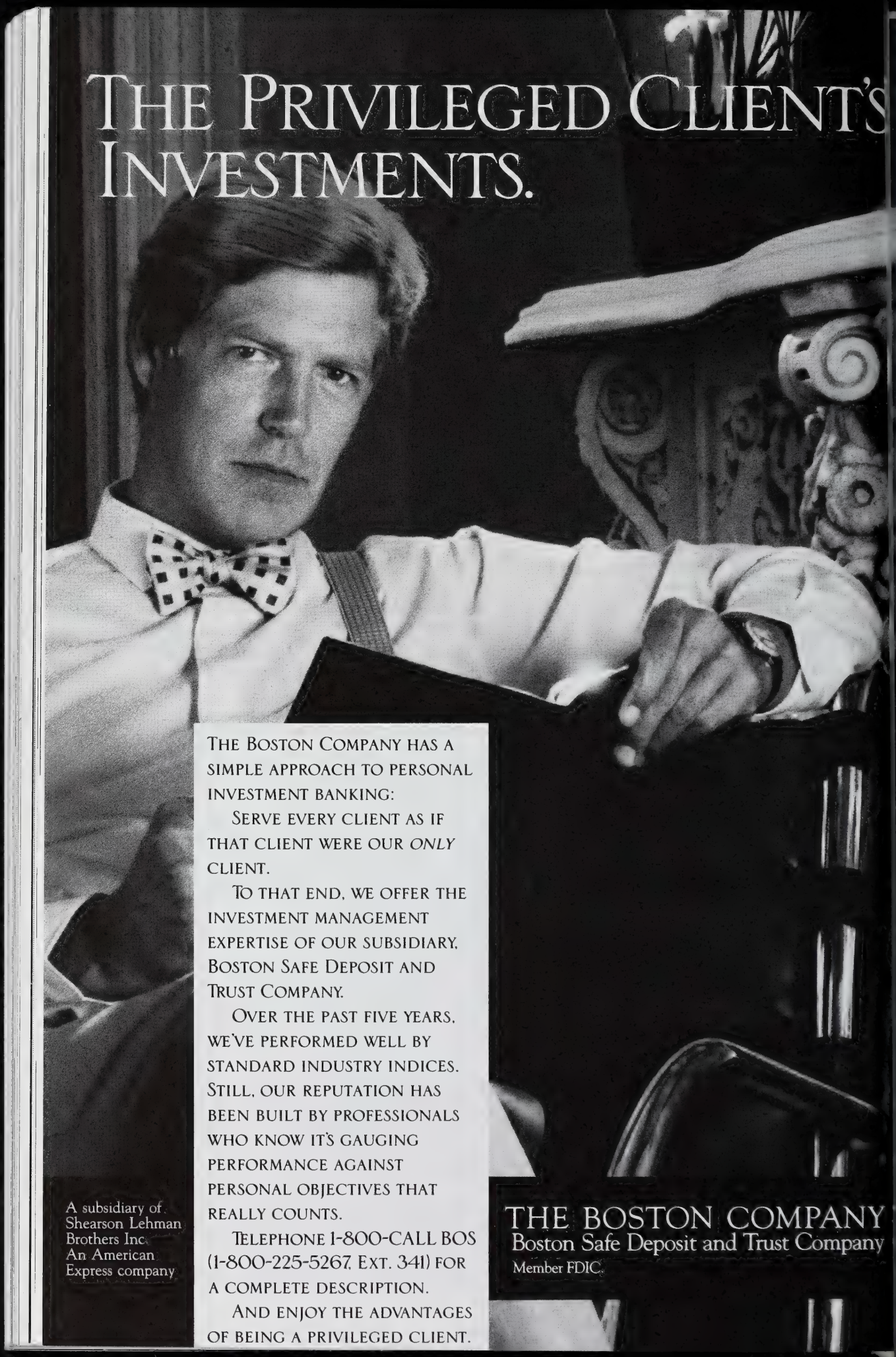


"I haven't done anything like this since I was fourteen, but it's time." The broad melody is played, richly but quietly, and supported by peals of bells. A final flickering section for the soloists dies away into silence, and the final section begins. "Now completely *rapt*," says the composer. The theme is played in a hush by half the violas and half the cellos, both played with special coloristic effects (violas *sul ponticello*, cellos *tremolando*), while the remaining instruments shadow and seem to swallow up the sound of the melody.

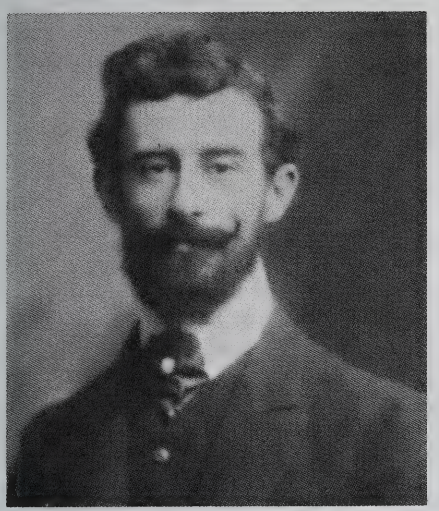
Here, at the close, is an astonishing musical analogue to the line that gives Rands' composition its title and perhaps suggested some of its musical ideas. The title is from an early poem of Samuel Beckett's (written in English before he limited his literary output to French). This is the third work Rands has composed within the last year with titles inspired by a text from Beckett's "Poems in English." (The others are a choral work with harp, . . . *among the voices* . . ., and a chamber work for flute, harp, and string trio, *In the receding mist*.)

The particular line that inspired the new work reads, "Body and shadow together are engulfed." At the end of the score, we can hear that the body of the melody and its shadow are together engulfed in a mysterious close, ending on—of all things!—a G-major triad, which is held for two slow measures. Then the upper strings, playing the *B*, drop out, leaving only the bare fifth. Bernard Rands summarizes: "It's not so much that I am trying in any way to represent that poem; it's just that I love the poems and have ever since I encountered them as a child. They evoke so many things . . ."

—Steven Ledbetter


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Maurice Ravel
Alborada del gracioso



Joseph Maurice Ravel was born at Ciboure, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He composed Alborada del gracioso *as a piano piece in 1905, orchestrating the work in 1918. The orchestral premiere was given in Paris on May 17, 1919, Rhené-Baton conducting. The first American performance took place at a concert of the Boston Orchestral Club under the direction of Georges Longy on February 16, 1921. Serge Koussevitzky first conducted the work with the Boston Symphony Orchestra in New York on January 7, 1929. Other performances have been given by Enrique Fernández Arbós, Richard Burgin, Leonard Bernstein, Pierre Monteux, Eugene Ormandy, and Seiji Ozawa, who led the most recent Symphony Hall performances in April 1985 and the most recent Tanglewood performance in July 1985. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, two harps, and strings.*

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (*Mirrors*). Three of the five individual works—*Une Barque sur l'océan*, *Alborada del gracioso*, and *La Vallée des cloches*—were all later orchestrated. The most successful of these re-clothed pieces is certainly the *Alborada del gracioso*. In its original keyboard format, the piece is filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for a composer like Ravel, to whom the art of transcribing from piano to orchestra was a welcome challenge, one that he met repeatedly with remarkable success.

The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade*," the Italian "*alba*," and the German "*Morgenlied*,"





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all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend sings outside the bedroom window that the dawn is approaching and that it is time for the lovers to part. (Wagner employed the same genre of the "dawn song" in Brangaene's unheeded warning to Tristan and Isolde that the night is drawing to its end.) As such, the poem of a song—and any music that would accompany it—is likely to be of a sentimental cast.

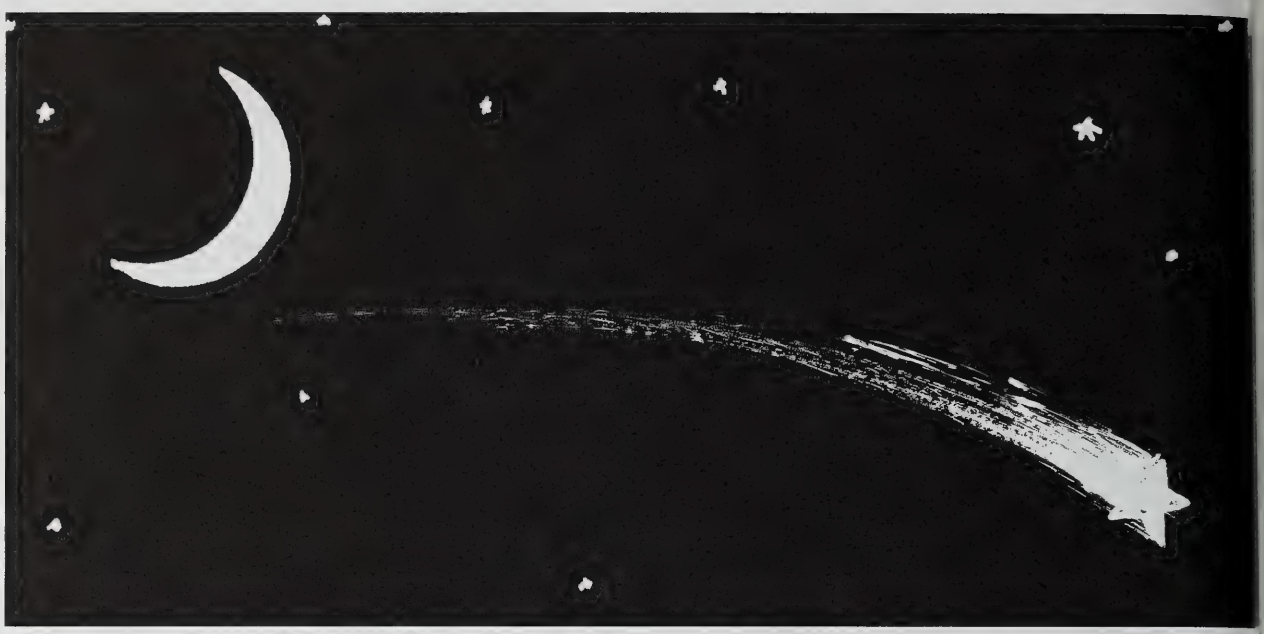
It is the second part of Ravel's title that is uniquely elusive, for this is the *aubade* of the *gracioso*—a buffoon, a jester, a clown. So this morning song is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments. But the rhythmic pattern here is treated with more variety than in the intentionally hypnotic *Boléro*, as the meter shifts occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. As a real "dawn song," the work would be catastrophic; in addition to waking the lovers, it would arouse the entire neighborhood. But it remains one of Ravel's most colorful evocations of Iberian dance.

—S.L.

Tanglewood Festival Chorus Auditions
1989 Summer Season at Tanglewood

The Tanglewood Festival Chorus, John Oliver, Conductor, has openings in all sections for its 1989 summer season with the Boston Symphony Orchestra. Among the works to be performed are Schubert's Mass in E-flat under the direction of guest conductor Charles Dutoit; and Honegger's *Jean d'Arc au bûcher* and Bizet's *Carmen*, both under the direction of BSO Music Director Seiji Ozawa. There will also be a Friday-evening Weekend Prelude program of music by Copland and Brahms under the direction of John Oliver.

Open auditions will be held on Wednesday, March 1, at 6 p.m. in the Cohen Wing of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary; all materials for the audition will be provided. For further information, please call the Chorus Office at (617) 266-3513.



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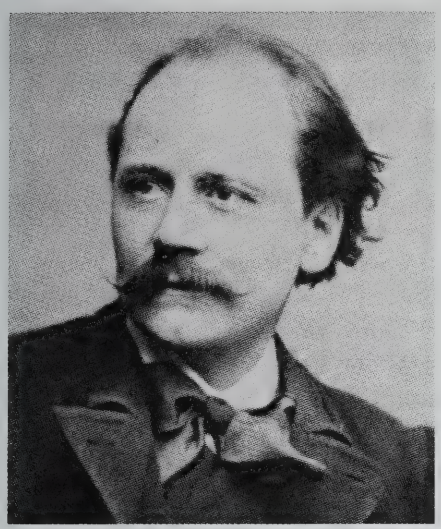
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Jules Massenet
"Adieu, notre petite table," from *Manon*, Act II



Jules Emile Frédéric Massenet was born in Montaud, St. Etienne, on May 12, 1842, and died in Paris on August 13, 1912. He composed Manon, *to a libretto of Henri Meilhac and Pierre Gille, in 1883; it was premiered at the Opéra-Comique on January 19, 1884, where it achieved a phenomenal success. The present performances are the first by the Boston Symphony Orchestra of Manon's second-act aria, "Adieu, notre petite table." The orchestra calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two trombones, timpani, triangle, and strings.*

Early experience as an extra percussionist in the orchestra pit of an opera house gave Jules Massenet an extraordinarily refined sense of theatrical effect. Compositional studies with Ambroise Thomas prepared him for the Prix de Rome, which he won in 1863. Upon his return from the three statutory years of composition in Rome, Massenet embarked upon one of the most successful operatic careers of the nineteenth century. Between 1865 and his death he composed three dozen operas, most of which were produced; a substantial number of these achieved a considerable, if not always lasting, success. Always eager to please, Massenet specialized in a kind of stylish, sweetly sentimental opera, often with religious overtones—though never with especially profound or deeply felt spiritual resonance. As d'Indy remarked, he was a master of "discreet and pseudo-religious eroticism," which attracted the vast middle-class audience even as it outraged the intellectuals.

Massenet viewed art as essentially a decorative element in life, not something that could move the depths of heart and soul. But, then, Massenet was composing for the French public, who (in the words of Martin Cooper) "still regarded the opera as a social function, as one of the higher forms of hedonism, rather than as a potential source of spiritual experience." Claude Debussy was only one of many French composers who aimed at something grander, more noble, more thoughtful. Debussy's comments on Massenet in his delightful critique of modern musical life, *M. Croche,*

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professional musicians persuaded themselves that they could carry it off in recital, but demanding enough that few of them did so successfully.

Equally popular (and less often attempted by amateurs) was the brilliant polonaise, sung by Philine in the second act, flushed with the success of her performance in a presentation of *A Midsummer Night's Dream*. The opera as a whole is more charming than passionate, and its story may seem naive, but the scintillating polonaise will always retain its attractions.

—S.L.

THOMAS: Mignon (Act II)

Ah, pour ce soir je suis reine de fées!
Voici mon sceptre d'or,
Et voici mes trophées.

Je suis Titania fille de l'air!
En riant je parcours le monde
Plus vive que l'oiseau,
Plus prompte que l'éclair.
Je suis Titania la blonde, *etc.*

La troupe folle des lutins suit
Mon char qui vole et dans la nuit fuit!
Autour de moi toute la cour, court
Chantant le plaisir et l'amour.
La troupe folle des lutins suit
Mon char qui vole et dans la nuit fuit
Au rayon de Phoebé qui luit.
Parmi les fleurs que l'aurore fait éclore,
Par les bois et par les prés diaprés,
Sur les flots couverts d'écume, dans la brume,
On me voit d'un pied léger voltiger!
D'un pied léger, par les bois, par les prés,
Et dans la brume, on me voit voltiger.
Ah!
Voilà Titania! Ah!
En riant je parcours le monde, *etc.*

Ah, for this evening I am queen of the fairies!
Here is my sceptre of gold,
And here my trophies.

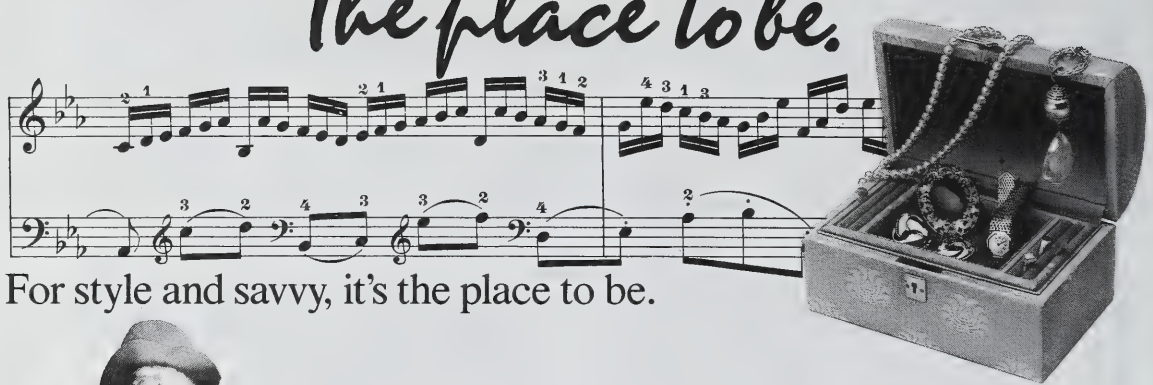
I am Titania, daughter of air!
Laughing, I run through the world
more lively than a bird,
faster than lightning.
I am Titania the blonde, *etc.*

The merry band of elves follows
my chariot in flight and in the dark escapes!
Around me my entire court woos,
singing of pleasure and love.
The merry band of elves follows
my chariot in flight, and in the dark flees
the ray of Phoebus, which gleams.
Among the flowers that dawn opens,
by the woods and by the fields, dappled,
on the foam-covered waves, in the mist,
you see me, light-footed, hovering!
With a light foot, through the woods, through the fields,
and on the foam, you can see me hover.

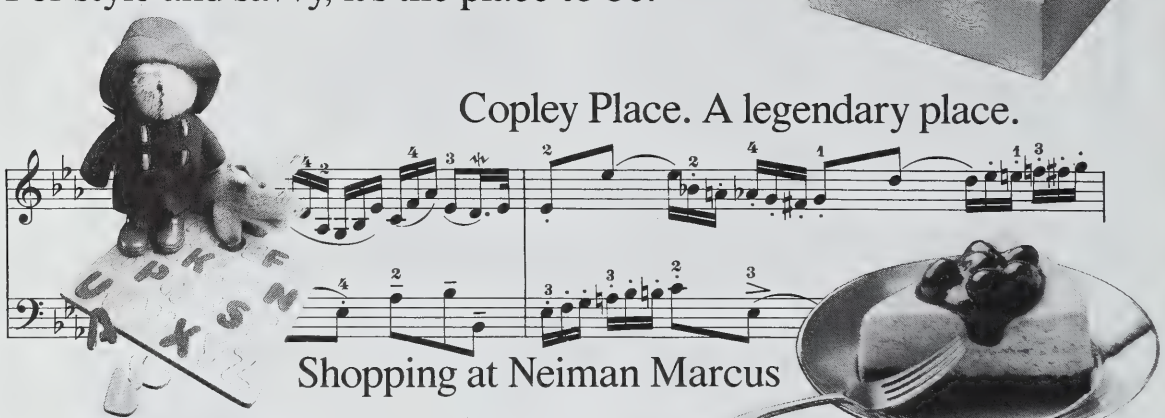
Ah!
There is Titania! Ah!
Laughing, I run through the world, *etc.*

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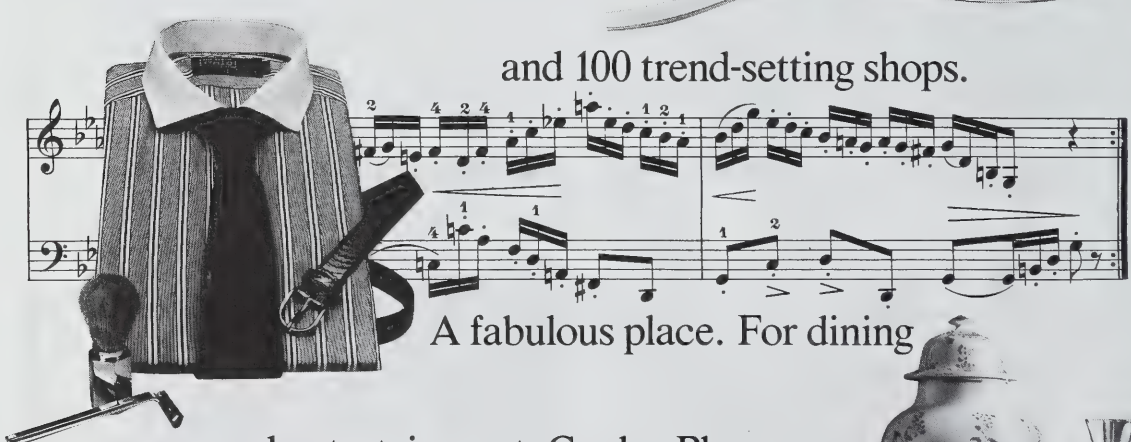


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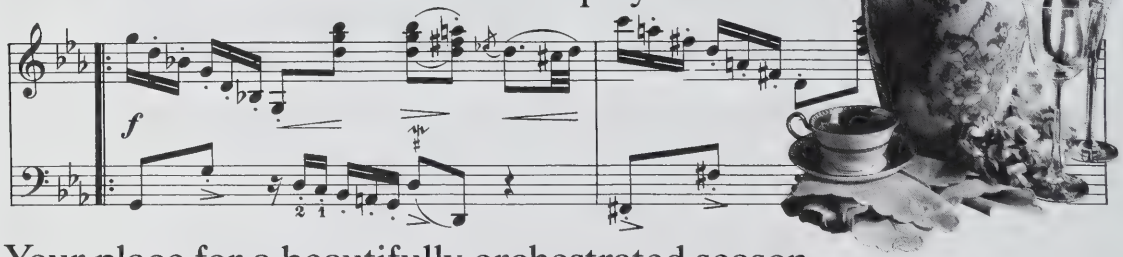
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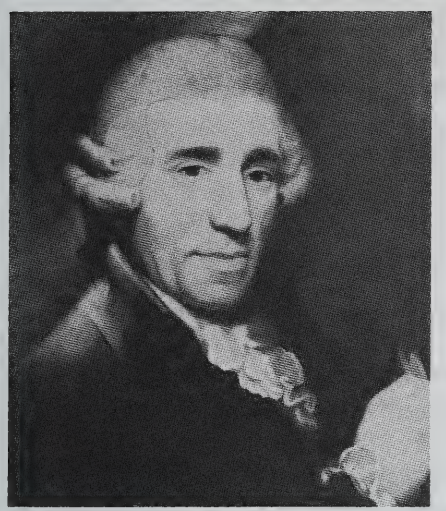
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Joseph Haydn
Symphony No. 103 in E-flat, *Drumroll*



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Symphony No. 103 in London in the winter of 1794-95 and led its first performance at the King's Theatre on March 2, 1795. He made some changes, notably to the end of the finale, after his return to Vienna that August and reintroduced the work in its revised form on September 21. At this concert we hear the original version. A.P. Heinrich led the Philo-harmonic and Handel and Haydn Societies in the first American performance on May 29, 1823, at Boylston Hall in Boston. Arthur Nikisch introduced the Drumroll *Symphony to the Boston Symphony Orchestra's repertory in November 1891, with later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Henry Hadley, Gustav Holst, Charles Munch, Colin Davis, who led the most recent subscription performances in March 1976, and Leonard Slatkin, who led the most recent Tanglewood performance in July 1985. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings. It is likely that the winds were doubled at the first performance and certain that Haydn conducted from the fortepiano.*

Haydn, at sixty-three, was at the summit of skill and invention, without rival as the world's most eminent and most loved composer and having found in London an ideally understanding audience. He visited England twice, each time for about a year and a half. What he wrote for his concerts there and for various patrons and publishers centers most famously on the twelve symphonies, six for each stay, for the concerts organized first by Johann Peter Salomon, later by Giovanni Battista Viotti. The *Drumroll* is the last but one in the second series.

Here is what the *Morning Chronicle* had to say about the premiere of the *Drumroll*:

> Another new Overture, by the fertile and enchanting HAYDN, was performed; which as usual, had continual strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the Trio, were playful and sweet, and the last movement was equal, if not superior to the preceding.

Well might the introduction have "excited the deepest attention." It begins with the long kettledrum roll on E-flat from which the symphony takes its name, and from this emerges a phrase, quiet, very slow, for low strings with bassoon, with flute and oboes joining in to make a cadence in its fifth and sixth measures.

Right away there is a problem: what to do with the drumroll? Haydn put no dynamic marking on it, neither is there any in the part from which the London timpanist played. Salomon, who made two arrangements of this symphony, one for piano trio and one for piano quintet, put a crescendo and a decrescendo sign—(which musicians call hairpins)—into the former and *ff* into the latter. The hairpin version became traditional, making this the first of innumerable symphonies from Schubert's *Unfinished* to Bartók's Concerto for Orchestra with mysterious creeping-bass beginnings. H.C. Robbins Landon, on the other hand, is a fortissimo man: at his suggestion, Hermann Scherchen adopted that version to exciting effect in his 1950 recording, and Landon also proposes fortissimo-decrescendo as the primary reading

in his Universal complete edition of the symphonies. The choice is the conductor's, and the main thing is that this *Intrada*, as Haydn labels it, be impressive.

Of what follows the drumroll, Landon writes: "Without knowing the score, and listening to a performance with closed eyes, no one could possibly tell the meter of the opening." He also suggests that the first notes of this theme are an intentional reference, though "oblique," to the *Dies irae* (as quoted so famously by Berlioz and Rachmaninoff). Haydn does on occasion quote plainchant in his symphonies, for example in No. 26, *Lamentatione*, and in No. 49, *La passione*. Even so, I was skeptical about both of Landon's contentions, only to have someone who was listening to a recording without knowing the score comment both on the mystery of the meter of those slow bass notes and on the fact that the first four notes were those of the *Dies irae*.

With the unfolding of the introduction comes some clarity but also even more mystery as Haydn, with greatest deliberation, prepares an entry into C minor. The moment the Allegro begins we discover that he meant no such thing. The alternation of G and A-flat with which the Adagio closes is picked up and reinterpreted as belonging to E-flat major, which is just what the first twenty-five measures of the introduction—before the C minor red herring—would have led us to expect. It is an amazingly organic—and subtle—transition from introduction to Allegro; one of the rare precedents is a work Haydn knew and loved well, Mozart's Symphony No. 39, also in E-flat.

But even as Haydn now sets us firmly in place harmonically, he sets us a new metrical puzzle: it takes a full eight measures before we know for certain where "one" is and how to get in step with Haydn's buoyant stride. After so much expansiveness in the Adagio, the exposition goes by quickly indeed: the contrasting theme is even more of a pop tune than the first one, and just before it—as a present to the sharp-eared and attentive—there is a quick allusion to the matter of the introduction.



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The development is long (longer than the exposition by a full dozen measures) and adventurous, and among its adventures is another appearance—quite ghostly this time—of the music of the introduction. The recapitulation, on the other hand, is startlingly condensed; it also becomes astonishingly serious, assuming a tone and suggesting harmonic shadows we thought we had left behind us with the Adagio. What all this leads to is nothing less than a third reappearance of that dark introductory music—drumroll and all—but this time in the original slow tempo! A coda, quick and brief, again brings the Adagio theme in allegro tempo, which we now hear as a combination that ties everything together. A touch as surprising as any is added by some new high horn calls.

The Andante which the London audience liked so well that it demanded an encore is based on two folk songs from the region around the Esterházy estates. The movement is a set of variations; however, Haydn obviously chose the two songs for their consanguinity, so that one gets the impression that the second, C major theme is itself already a variation of the first, C minor one (sharping the F in the second tune is a clever ruse). Haydn makes two variations on each theme, covering a wide range of musical characters from the martial to the playful. Viotti, his distinguished concertmaster, got a rewarding solo, as had his predecessors Tomasini (at Eszterháza) and Salomon in earlier symphonies. The coda, with its demonstration of how to go from C major to C major by way of E-flat, is wonderful. By the way, Haydn's quickening of the Andante by the addition of "*più tosto Allegretto*" ("more like an Allegretto") was one of his Vienna afterthoughts.

The minuet is a moment of relaxation; the Trio is a tour-de-force of textural subtlety, as well as a show of how innocent beginnings may give rise to unlikely complexities. And now the finale, perhaps Haydn's greatest. The first movement had suggested two things, one large and one small. First there was the idea that one theme might establish dominance over an entire movement; at the end, there was that surprising, but so purposefully planted, flourish of horns. Haydn now picks up both threads, the second first. He begins with a call for the two horns alone. This is followed by an unmeasured silence, after which Haydn gives us the horn call again, though now as accompaniment to a springy violin tune. At this point, ten seconds into the movement, we have met all of its thematic material. Haydn is never as lavish with themes as Mozart; indeed, the monothematic movement is a singularly characteristic manifestation of his fantasy. But even for Haydn, this finale is a bravura display of the highest order of making very little go very far. To the very end Haydn keeps us surprised—he wrote only "surprise symphonies"—both with what he does that is new and with what he reveals about what is familiar. Back in Vienna, in keeping with his overriding concern with concentration, he tightened the last pages, heroically sacrificing a joke too good to remain forever unheard.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the *Drumroll* Symphony appeared originally in the program book of the San Francisco Symphony, copyright ©1984, and is reprinted by permission of that orchestra.



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Richard Strauss
"Ich wollt' ein Sträusslein binden," Opus 68, No. 2
"Wiegenlied," Opus 41, No. 1
"Säusle, liebe Myrthe," Opus 68, No. 3



Georg Richard Strauss was born in Munich on June 11, 1864 and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The compositional history of the songs to be performed here is discussed below. Ich wollt' ein Sträusslein binden *and* Säusle, liebe Myrthe *have not been performed previously by the Boston Symphony Orchestra.* Wiegenlied *was first performed by the BSO in Providence on December 31, 1912, with soprano Elena Gerhardt and conductor Otto Urack. Gerhardt also sang it under Karl Muck's direction. Other singers who have essayed* Wiegenlied *at BSO concerts include Elisabeth van Endert (Karl Muck conducting) and Irmgard Seefried, who sang in the orchestra's most recent performances in Symphony Hall in November 1954 and at the United Nations the following month; Charles Munch conducted on both occasions.* Ich wollt' ein Sträusslein binden *is scored for pairs of flutes, oboes, clarinets, bassoons, and horns, plus harp and strings;* Wiegenlied *for two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, harp, and strings (divided, with solo parts); and* Säusle, liebe Myrthe *for pairs of flutes, oboes, clarinets, bassoons, and horns, plus strings.*

Strauss composed songs for almost eighty years, from his first effort at the age of six until just before his death. For many years the flow of songs served for his own concert tours with his wife, Pauline de Ahna, a fine soprano, but eventually his devotion to the symphonic poem and opera turned his attention in other directions and he more or less gave up song composition until the last great work, the Four Last Songs, written in the year of his death.

One of the last sets of songs before the gap was a series of settings for high soprano of poems by Clemens Brentano, published as Opus 68. Brentano was one of the joint authors of the set of German folk-poems called *Des Knaben Wunderhorn*, for which Strauss (like Mahler) always retained a lively affection. The Opus 68 set, though, does not come from that collection, but rather from Brentano's own independent poetic output. The resulting songs are among the most challenging to the singer of any of Strauss's smaller vocal works, filled with his soaring lyricism, but in an unusually expansive mood.

The poem *Ich wollt' ein Sträusslein binden* must have attracted the composer in part, at least, because of its play on his own name ("*Sträusslein*" is the diminutive of "*Strauss*" = "little bouquet"). It is a bittersweet song in which the lover seeks to pick a bouquet for his sweetheart, but can find no flowers. When he finally lights upon a single blossom it begs him not to pick it (just like the rose of Goethe's *Heidenröslein*, so memorably set by Schubert). Strauss composed this song on February 6, 1918, and orchestrated it in 1940. Both it and the next song were conceived expressly for the artistry of the great soprano Elisabeth Schumann.

Strauss composed *Säusle, liebe Myrthe* only three days after *Ich wollt' ein Sträusslein binden*, on February 9, 1918; it, too, was orchestrated in 1940. The accompaniment delicately depicts all the nocturnal murmurings of nature—trees, turtledoves, the brook—as the young woman sings her lullaby. The melody draws an

extraordinarily wide arch in delicate traceries.

Wiegenlied is a setting of a poem by Richard Dehmel, a contemporary of Strauss's. Probably his best-known work today is *Verklärte Nacht* ("Transfigured Night"), which served as the inspiration and formal basis for Arnold Schoenberg's string sextet of that name. Dehmel wrote an extensive and complicated cycle of poems that he referred to as an "erotic rhapsody," all headed by the name "Venus" associated with a descriptive adjective—*Venus Creatrix, Venus Perversa*, and so on. The poems occasionally stepped rather near the brink of what was publishable in Dehmel's day, and in one case even passed the bounds. *Venus Consolatrix*, near the end of the cycle, had to be printed in the 1913 complete edition of the poet's works with a number of its lines replaced by dashes. *Wiegenlied* is in no way problematic, however. The text comes from the section of Dehmel's work entitled *Venus Mater*. Strauss composed it on August 22, 1899, and orchestrated it a few months later. During his concert tours of 1900-01 he included *Wiegenlied* among three "Songs of a Mother," which his wife Pauline sang on a number of programs. The song has long been one of the most popular of Strauss's vocal works, with an exquisitely sustained atmosphere and a ravishing melody.

—S.L.

Ich wollt' ein Sträusslein binden

Ich wollt' ein Sträusslein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt' ich dir's gebracht.

Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollt ich dir brechen
Wohl in dem dunklen Klee,
Doch fing es an zu sprechen:
"Ach, tue mir nicht weh!

Sei freundlich in dem Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!"

Und hätt's nicht so gesprochen,
Im Garten ganz allein,
So hätt ich dir's gebrochen,
Nun aber darf's nicht sein.

Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrüben,
Und kann nicht anders sein.

—*Clemens Brentano*

I wanted to make a bouquet

I wanted to make a bouquet,
but then the dark night came,
no flower was to be found,
or I'd have brought it to you.

Then from my cheeks my tears flowed
into the clover,
and one single open flower
I now see in the garden.

I wanted to pick it for you
in the dark patch of clover,
but it began to speak:
"Oh, do not hurt me!

Have kindness in your heart,
observe your own sorrow,
and let me not die in pain
before my time!"

If it had not spoken thus,
all alone in the garden,
I'd have picked it for you,
but now that cannot be.

My sweetheart has remained away,
I am so alone.
Sorrow lives in love,
and it cannot be otherwise.

Wiegenlied

Träume, träume, du mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die leben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte miener Liebe,
Von der stillen, von der heilgen Nacht,
Da die Blumen seiner Liebe
Diese Welt zum Himmel mir gemacht.

—Richard Dehmel

Cradle Song

Dream, dream, sweet life of mine,

of the sky that brings the flowers.

Blossoms gleam there, living
on the song that your mother sings.

Dream, dream, bud of my sorrows,

of the day when the flower bloomed;
of the bright morning of blossoms,
when your little soul opened up to the world.

Dream, dream, blossom of my love,
of the silent, holy night,

when the flowers of his love
made this world a heaven for me.

Säusle, liebe Myrthe!

Säusle, liebe Myrthe!
Wie still ist's in der Welt,
Der Mond, der Sternenhirte
Auf klarem Himmelsfeld,
Treibt schon die Wolkenschafe
Zum Born des Lichtes hin,
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin!

Säusle, liebe Myrthe!
Und träum im Sternenschein,
Die Turteltaube girrte
Ihre Brut schon ein.
Still ziehn die Wolkenschafe
Zum Born des Lichtes in,
Schlaf, mein Freund, o schlafe
Bis ich wieder bei dir bin!

Hörst du, wie die Brunnen rauschen?
Hörst du, wie die Grille zirpt?
Stille, stille, lasst uns lauschen,
Selig, wer in Träumen stirbt;
Selig, wen die Wolken wiegen,
Wenn der Mond ein Schlaflied singt;
Oh! wie selig kann der fliegen,
Dem der Traum den Flügel schwingt,
Dass an blauer Himmelsdecke
Sterne er wie Blumen pflückt;
Schlafe, träume, flieg, ich wecke
Bald dich auf und bin beglückt!

—Clemens Brentano

Whisper, little myrtle!

Whisper, little myrtle!
How silent it is in the world!
The moon, shepherd of the stars,
in the bright field of heaven
is already driving his cloud-flocks
towards the fountain of light;
sleep, my friend, o sleep,
until I am with you again.

Whisper, little myrtle!
And dream in the starlight;
the turtledove has cooed
her little brood to sleep.
Silently the cloud-sheep move
towards the fountain oflight;
sleep, my friend, o sleep,
until I am with you again.

Do you hear how the fountains murmur?
Do you hear how the cricket chirps?
Hush, hush, let us listen,
blessed is he who dies while dreaming;
blessed, he whom the clouds rock
when the moon sings a lullaby.
Oh how blissfully can he fly
whose dreams bear him up on wings,
so that in the blue field of heaven
he may pick stars like flowers;
Sleep, dream, fly; I will awaken
you soon, and I am happy!

More . . .

Bernard Rands is currently represented on records by his *Canti lunatici* and the Pulitzer Prize-winning *Canti del Sole* (CRI).

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback), though his treatment of *Daphnis* is limited to consideration of the suites; Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Seiji Ozawa and the Boston Symphony Orchestra have recorded *Alborada del gracioso* for Deutsche Grammophon; it is available in a boxed

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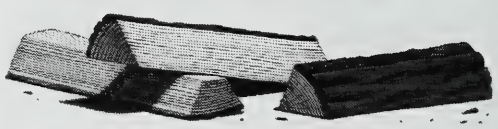
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set of LPs containing all of Ravel's works for orchestra or on a compact disc also including *Boléro*, *Une barque sur l'océan*, *Menuet antique*, *Pavane pour une infante défunte*, and *La Valse*. Other excellent recordings of *Alborada del gracioso* include those by Charles Dutoit with the Montreal Symphony (London CD, with *La Valse*, *Rapsodie espagnole*, and *Boléro*) and by Leonard Bernstein with the New York Philharmonic (CBS, with *Boléro*, the *Daphnis* Suite No. 2, and *La Valse*).

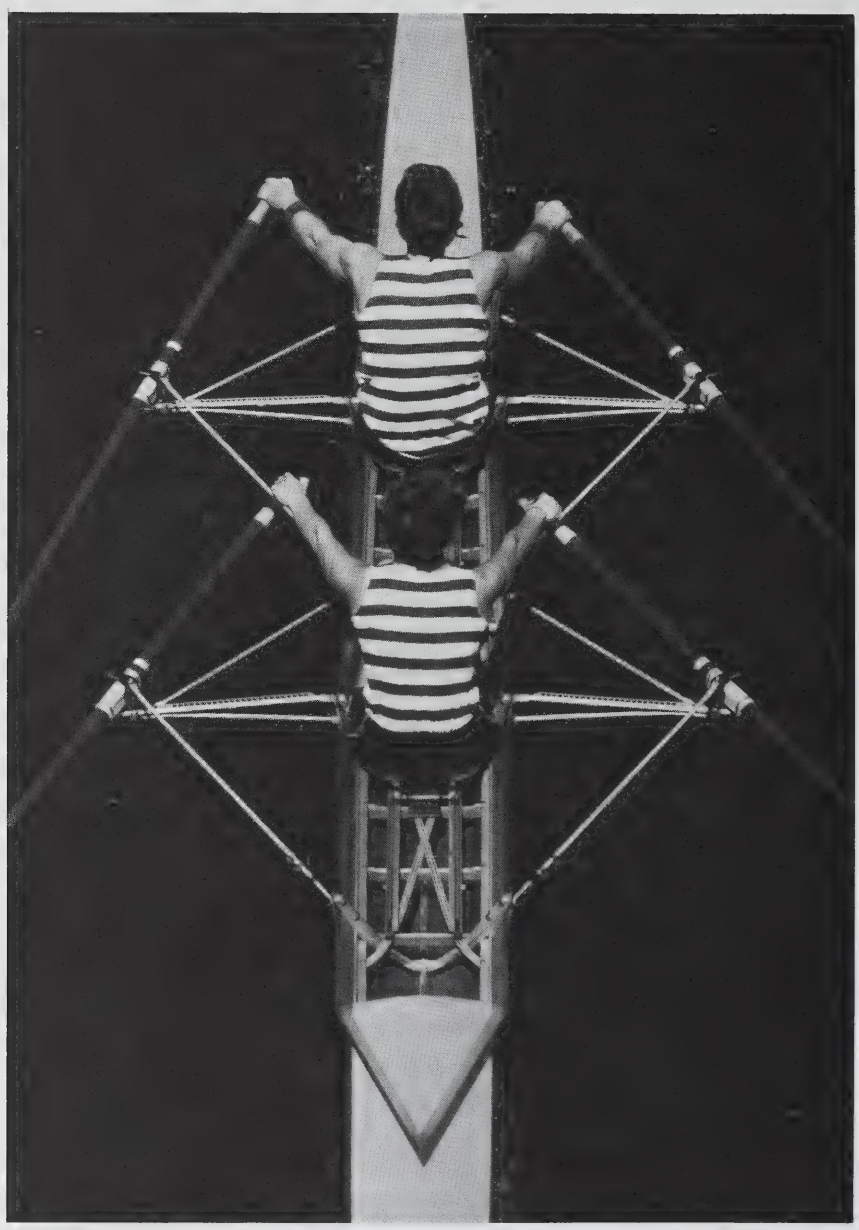
The Massenet and Thomas arias performed at these concerts may be found conveniently on a compact disc of French arias featuring Maria Callas (EMI). Massenet is covered in Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* (Oxford, available in paperback). James Harding's full-length study is currently out of print. Ambroise Thomas has not been the subject of a full-scale biography in English, but he figures in Mina Curtiss's *Bizet and His World*.

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Antal Dorati's performance of Symphony No. 103 with the Philharmonia Hungarica comes in a six-record box of the twelve symphonies with which you get an exceptionally informative booklet by Robbins Landon (London Stereo Treasury LPs). More recent recordings, available on CD, include those of Simon Rattle with the English Chamber Orchestra (Angel, with Symphony No. 100), Georg Solti with the London Philharmonic (London, with Symphony No. 102), and Adam Fischer with the Austro-Hungarian Haydn Orchestra (Nimbus, coupled with Symphony No. 101).

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove. *Morgen* and *Wiegenlied* have both been recorded by Jessye Norman with Kurt Masur conducting the Leipzig Gewandhaus Orchestra (Philips, with the Four Last Songs and several other songs with orchestra). Kiri Te Kanawa has recorded a similar album featuring the Four Last Songs with Andrew Davis conducting the London Symphony Orchestra (CBS). The Brentano songs, rare enough in any form, have not been recorded in their orchestral versions.

—S.L.

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Kathleen Battle



A favored artist on stage, in recital, and on records, soprano Kathleen Battle is a regular guest at the major opera houses, including the Metropolitan Opera, Paris Opera, Vienna State Opera, and the Royal Opera, Covent Garden, as well as with the orchestras of New York, Chicago, Boston, Cleveland, Philadelphia, Los Angeles, Paris, and Vienna; at the Salzburg, Ravinia, Tanglewood, and Cincinnati May festivals; and at major recital halls across the United States and Canada, Europe, and the Far East. In addition, her recordings and television appearances have brought her into millions of homes around the world. At the Metropolitan Opera, Ms. Battle has appeared in Mozart's *Le nozze di Figaro*, *Don Giovanni*, *Abduction from the Seraglio*, and *Così fan tutte*, Rossini's *Il barbiere di Siviglia*, and Strauss's *Ariadne auf Naxos*, *Der Rosenkavalier*, and *Arabella*. Her portrayal of Zerbinetta in last season's revival of *Ariadne auf Naxos* was telecast "Live from the Met" to both Europe and Russia. At the Met this year she appears as Cleopatra in the company's first staging of Handel's *Giulio Cesare*, as Rosina in *Il barbiere di Siviglia* (in a production televised last week by PBS), and, for the first time, as Adina in Donizetti's *L'elisir d'amore*, opposite Luciano Pavarotti, with whom she opened the "Met in the Parks" concerts last June before a crowd of more than 150,000 people in New York's Central Park. Last season she appeared as Susanna in *Le nozze di Figaro* during the Met's tour to Japan and also sang a joint concert with tenor Placido Domingo. This season, Ms. Battle appears with the Boston Symphony, the Cleveland Orchestra, and the Los Angeles Philharmonic. She also presents recitals across the country, and on a European tour with appearances in such cities as Vienna, Paris, Geneva, Hamburg, Munich, and Frankfurt. Ms. Battle has recorded *Don Giovanni* with Herbert von Karajan and the Berlin Philharmonic for DG, *The Abduction from the Seraglio* with Sir Georg Solti and the Vienna Philharmonic for London, and *Le nozze di Figaro* with Riccardo Muti and the Vienna Philharmonic for EMI/Angel. Other recent recordings include Verdi's *Un ballo in maschera* with Solti on London, and the winner of the 1988 Grammy Award for Best Opera Recording, Strauss's *Ariadne auf Naxos* with James Levine and the Vienna Philharmonic on DG. Ms. Battle has received a Grammy as Best Classical Vocal Soloist for two consecutive years: in 1988 for her "Kathleen Battle Salzburg Recital" on DG, with James Levine at the piano, and in 1987 for "Kathleen Battle Sings Mozart" on EMI/Angel. She can also be heard in Handel's *Messiah* on EMI/Angel, the Brahms *German Requiem* on RCA, "A Christmas Celebration" on EMI/Angel, and "Pleasures of their Company" with guitarist Christopher Parkening on EMI/Angel. In preparation are recordings of Haydn's *Creation* and Mozart's C minor Mass on DG, and an album of Handel arias on EMI/Angel.

A native of Portsmouth, Ohio, Kathleen Battle received her bachelor and master of music degrees from the College-Conservatory of Music, University of Cincinnati. She has been awarded honorary doctoral degrees from her alma mater, from Westminster Choir College in Princeton, New Jersey, and from Ohio University in Athens, Ohio. For her Royal Opera House debut as Zerbinetta in *Ariadne auf Naxos*, Ms. Battle received the Laurence Olivier Award for Best Performance in a New Opera Production, the first American opera singer to be so honored. Ms. Battle first appeared with the Boston Symphony Orchestra in March 1978 and has since returned frequently to Symphony Hall and Tanglewood. In November 1987 she sang music of Debussy, Massenet, Mahler, and Poulenc with the orchestra; also at that time she recorded Poulenc's *Gloria* and *Stabat Mater* with the orchestra under Seiji Ozawa's direction, for future release on Deutsche Grammophon.

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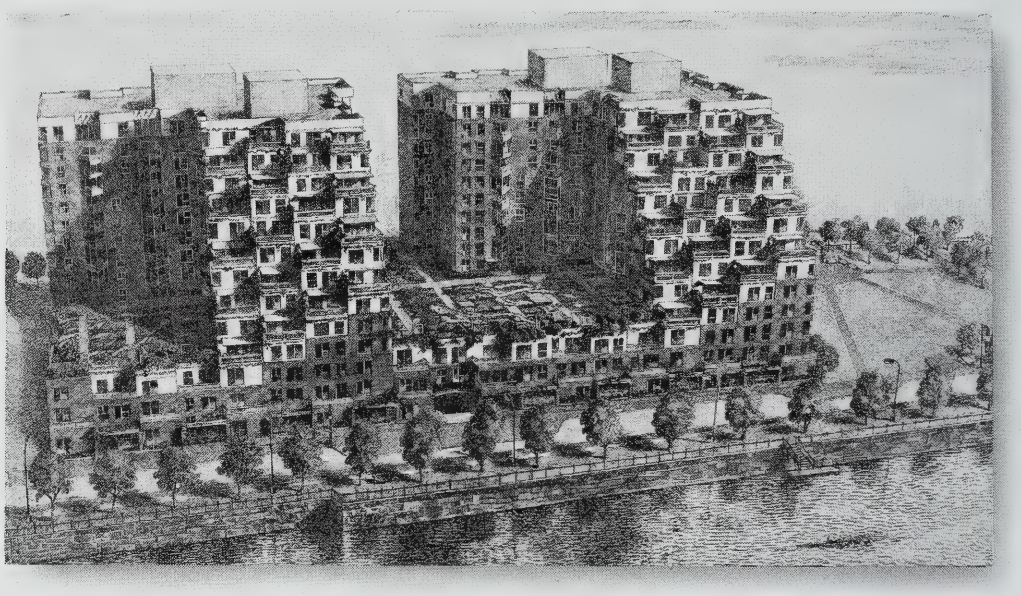
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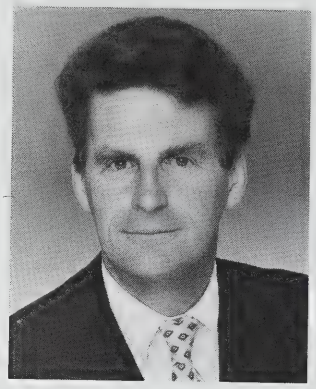
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Tuesday, February 28, at 8
Friday, March 3, at 8

SEIJI OZAWA conducting

HAYDN — Symphony No. 103 in E-flat, *Drumroll*
- Adagio—Allegro con spirito
- Andante più tosto Allegretto
- Menuet; Trio
- Allegro con spirito

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

Saturday, March 4, at 8

SEIJI OZAWA conducting

ALL-BRAHMS PROGRAM

Piano Concerto No. 1 in D minor, Opus 15
- Maestoso
- Adagio
- Allegro ma non troppo

MAURIZIO POLLINI

INTERMISSION

Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

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Tuesday 'C'—February 28, 8-9:45
Friday Evening—March 3, 8-9:45
SEIJI OZAWA conducting

HAYDN	Symphony No. 103, *Drumroll*
BRAHMS	Symphony No. 4

Saturday 'A'—March 4, 8-10
SEIJI OZAWA conducting
MAURIZIO POLLINI, piano

ALL-BRAHMS PROGRAM	Piano Concerto No. 1 Symphony No. 4

Thursday 'C'—March 9, 8-9:35
Friday 'A'—March 10, 2-3:35
Saturday 'A'—March 11, 8-9:35
SEIJI OZAWA conducting

MAHLER	Symphony No. 7

Wednesday, March 15, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—March 16, 8-10:30
Friday 'A'—March 17, 2-4:30
Saturday 'B'—March 18, 8-10:30
Tuesday 'C'—March 21, 8-10:30
HELMUTH RILLING conducting
SYLVIA McNAIR, soprano
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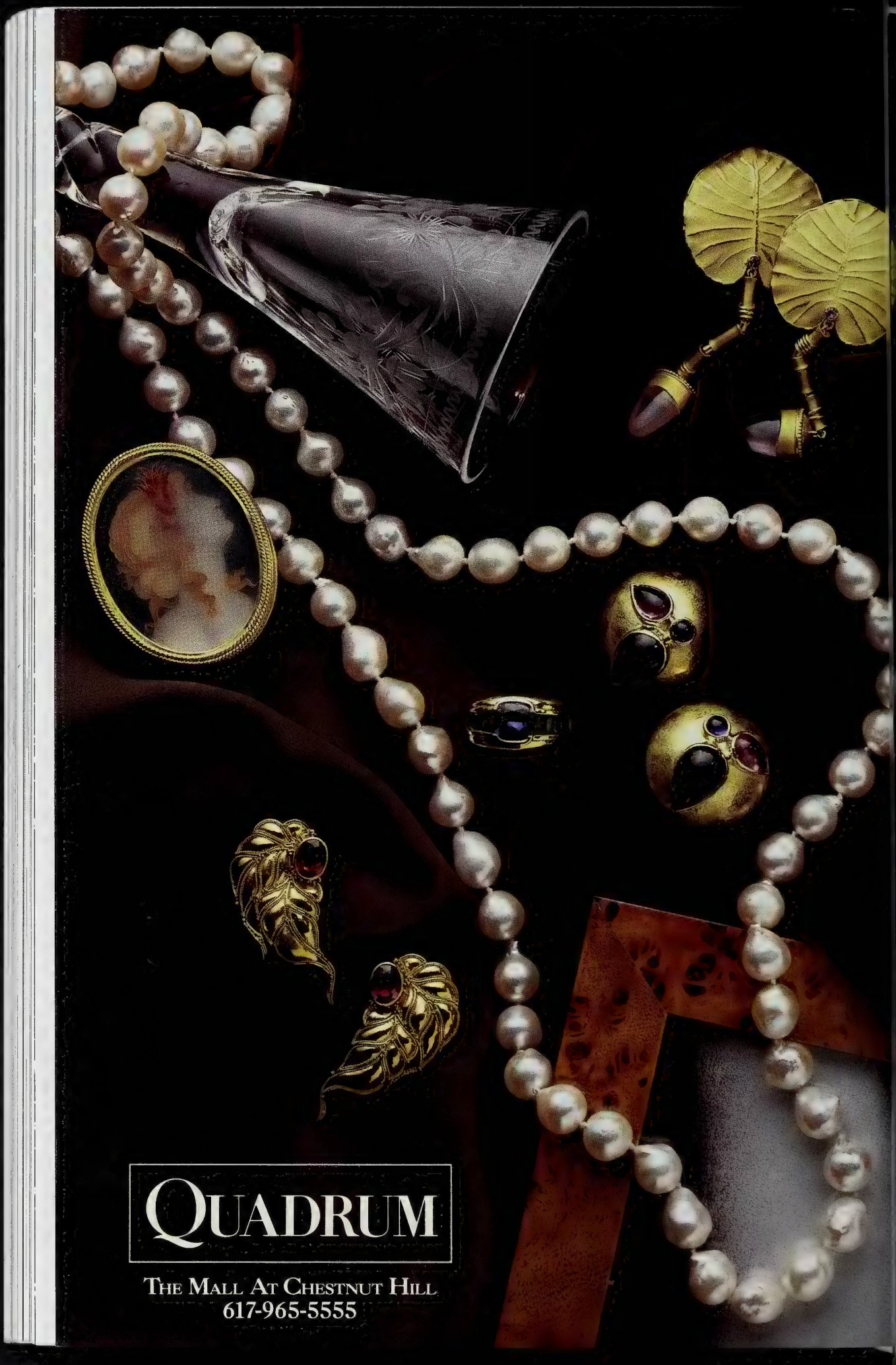


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"Salute to Symphony" 1989
This Weekend
March 3-6

For the first time, a Symphony Hall Open House joins the line-up of "Salute to Symphony" events, which include a weekend-long broadcast on WCRB-102.5-FM and a 90-minute telecast on WCVB-TV-Channel 5. NYNEX is the sponsor of this year's "Salute," the Boston Symphony Orchestra's major fundraiser and community outreach event, which will take place Friday, March 3, through Monday, March 6.

The Symphony Hall Open House, a special day of activities for the entire family on Saturday, March 4, from 10 a.m. to 3 p.m., will feature performances throughout the Hall by members of the BSO family, tours of this historic landmark, instrument demonstrations (including special performances on Symphony Hall's famous organ and ancient instrument collection), master classes taught by BSO players, and the opportunity to meet informally with prominent conductors and musicians closely associated with the BSO. Refreshments will be available throughout the day.

This year's Salute broadcast on WCRB-102.5-FM will include historic performances of the BSO under its music directors from Arthur Nikisch to Seiji Ozawa, a tribute to Leonard Bernstein, and interviews with some of the BSO's illustrious guest conductors and soloists, as well as members of the BSO family and other special guests.

Once again WCVB-TV-Channel 5 will feature the Boston Symphony Orchestra, Seiji Ozawa, John Williams, and Harry Ellis Dickson in a gala Salute performance to be televised live on Monday, March 6, from 7:30 p.m. to 9 p.m., simulcast on WCRB. Channel 5's Chet Curtis, Natalie Jacobson, and Frank Avruch will host this special concert.

Members of the Boston Symphony Association of Volunteers will be answering phones in the Cabot-Cahners Room to accept pledges at 262-8700 or 1-(800)-325-9400 throughout the Salute weekend of March 3 through 6.

Donors to Salute this year will be able to choose from a variety of incentive gifts when they pledge to the BSO. Gifts range from a special, limited edition "Salute to Symphony" T-shirt for a donation of $25 to an opportunity to conduct "The Stars and Stripes Forever" at a Boston Pops concert for a donation of $5,000. Other incentive gifts include the 1988 Salute compact disc featuring the BSO in historical live performances ($35), the new 1989 compact disc or cassette ($50), the opportunity to attend a conducting class led by BSO assistant conductors Carl St. Clair and Pascal Verrot ($75), admission for two to a taping session for a Boston Pops Orchestra telecast ($100), advance ticket order forms for Christmas Pops concerts and Tanglewood ($150), and a table at a Boston Pops concert during the 1989 spring season ($300). In addition, a contribution of $50 or more will make you a "Friend" of the orchestra, entitling you to a variety of benefits.

Be a part of "Salute to Symphony" 1989—listen to WCRB, visit Symphony Hall, watch WCVB, and please call 262-8700 or 1-(800)-325-9400 and make a pledge to this important fundraising event. Help keep great music a vital part of our lives!

"Bernstein at 70!" to Air on PBS's "Great Performances" on WGBH Sunday, March 19, at 8 p.m.

Relive the excitement and the emotion of last summer's Gala Birthday Performance celebrating Leonard Bernstein's 70th birthday at Tanglewood when PBS presents "Bernstein at 70!" on its "Great Performances" series. The two-and-one-half-hour program will be televised in stereo on Sunday, March 19, at 8 p.m. by WGBH-Channel 2 in Boston (check local listings for the date and time in other areas). "Bernstein at 70!" has already been seen by millions of viewers in more than twenty countries worldwide; this is the program's first showing in the United States. Joining Seiji Ozawa, John Williams, and the Boston Symphony Orchestra are guest conductors John Mauceri and Michael Tilson Thomas, and guest artists including Patti Austin, Lauren Bacall, Victor Borge, Betty Comden, Lukas Foss, Jerry Hadley, Barbara Hendricks, Quincy Jones, Larry Kert, Christa Ludwig, Yo-Yo Ma, Bobby McFerrin, Midori, Kurt Ollmann, Robert Osborne, Mstislav Rostropovich, Dawn Upshaw, and Frederica von Stade. The program also includes filmed greetings from Barbara Cook, James Levine,



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Zubin Mehta with the New York Philharmonic and the Israel Philharmonic, Yehudi Menuhin, Itzhak Perlman, Harold Prince, Stephen Sondheim, Isaac Stern, Kiri Te Kanawa, Michael Tilson Thomas with the London Symphony, and Richard Wilbur. Bernstein's children—Nina Bernstein, Alexander Bernstein, Jamie Bernstein Thomas, and David Thomas—offer a special birthday tribute to their father, whose life and music is celebrated through historic film footage and a taped segment from Tchaikovsky's Fifth Symphony with the Boston Symphony Orchestra as conducted by Mr. Bernstein on the final concert of last summer's Tanglewood season. Don't miss "Bernstein at 70!" on PBS's "Great Performances," Friday, March 19, at 8 p.m.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Robert Bradford Newman Chair

Robert Bradford Newman, the eminent acoustical architect and teacher, received his master's degree in architecture from the Massachusetts Institute of Technology. He was immediately appointed to the faculty and taught there until his death in 1983. He also taught at the Harvard Graduate School of Design, held a senior Fulbright Scholarship at the Royal Danish Academy of Fine Arts, and received many prestigious awards. During an outstanding career in applied acoustical architecture at the firm Bolt Beranek and Newman, Inc., Mr. Newman worked on many diverse buildings, including Boston's Symphony Hall. Given his sensitivity to sound, he loved music and was an amateur violinist as well as a loyal BSO subscriber. When Mrs. Newman decided to endow a BSO chair in honor of her late husband, she remembered the poignant pieces played by Luis Leguía in Robert Newman's memory; endowing Mr. Leguía's chair seemed a fitting tribute to her husband and to the musician.

BSO Members in Concert

BSO harpist Ann Hobson Pilot is soloist in Handel's Concerto for Harp and Orchestra and the east coast premiere of William Marx's *Images* for Harp and Orchestra on Sunday, March 5, at 3 p.m. in Jordan Hall with Max Hobart and the Civic Symphony Orchestra. Also on the program is music of Mussorgsky and Ravel, and Brahms's Symphony No. 2. Tickets are $12 and $8. For more information, call 437-0231.

BSO flutist Leone Buyse appears in recital with Michael Webster, clarinet, and Martin Amlin, piano, on Sunday, March 5, at 7 p.m. at the First Baptist Church in Needham (Warren and Great Plain Avenue), sponsored by the Needham Concert Society. The program includes music of Poulenc, Koechlin, Messiaen, Amlin, Saint-Saëns, and Welcher. Tickets are $7.50 for adults, $5 for students. For information or reservations, call 444-7162 or 444-6080.

The Boston Artists' Ensemble performs Paganini's Quartet for guitar and strings, Dohnányi's Serenade for string trio, Op. 10, and Mozart's Divertimento for string trio, K.563, on Friday, March 10, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, 60 Highland Street, West Newton. The performers include BSO cellist Jonathan Miller, the ensemble's founder; BSO members Tatiana Dimitriades, violin, and Roberto Diaz, viola; and guitarist Neil Anderson. Tickets are $9 ($6 children under 12 and seniors). For further information or reservations, call 527-8662.

BSO violinist Amnon Levy performs the Brahms Violin Concerto with the Brookline Symphony Orchestra on Sunday, March 12, at 2:30 p.m. at the Boston University Concert Hall, 855 Commonwealth Avenue. Tickets are $8 ($4 seniors and children).

The Mélisande Trio—Burton Fine, viola, Susan Miron, harp, and Fenwick Smith, flute—plays music of Rameau, C.P.E. Bach, Saint-Saëns, Debussy, Ravel, and Ibert on Sunday, March 12, at 7 p.m. at St. Anne's Church in Lowell (corner of Merrimack and Kirk Streets) on the University of Lowell Performing Arts Series. Tickets are $10. For more information, call (508) 459-0350.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, on Philips; Mahler's *Resurrection* Symphony (No. 2), Symphony No. 4, and *Symphony of a Thousand* (No. 8), also on Philips, part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

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First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
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Second Violins

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Fahnestock chair

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Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

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*James Cooke
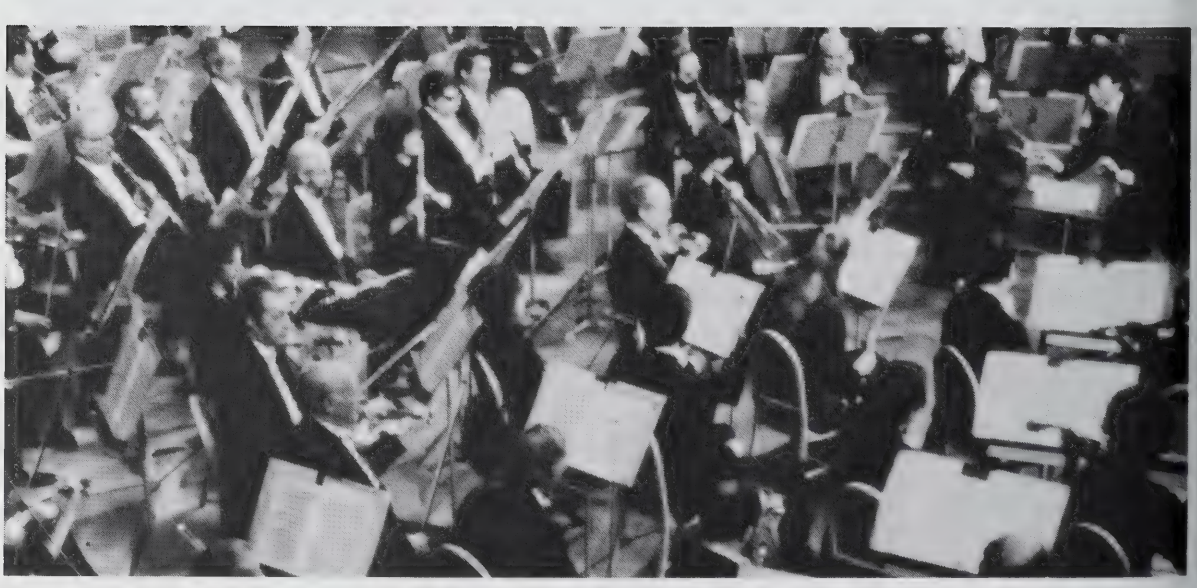
Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

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Percussion
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Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

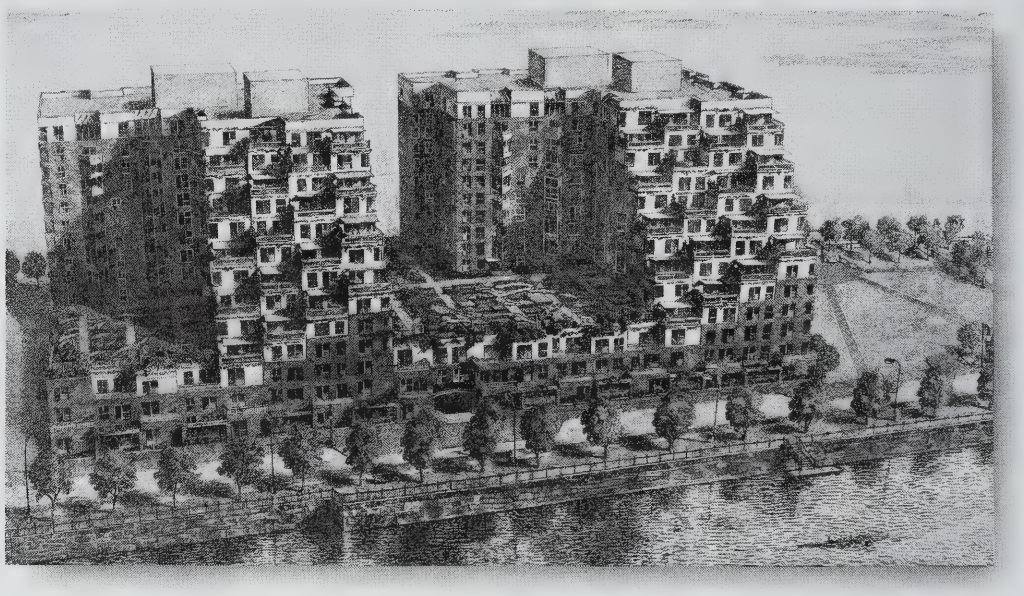
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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

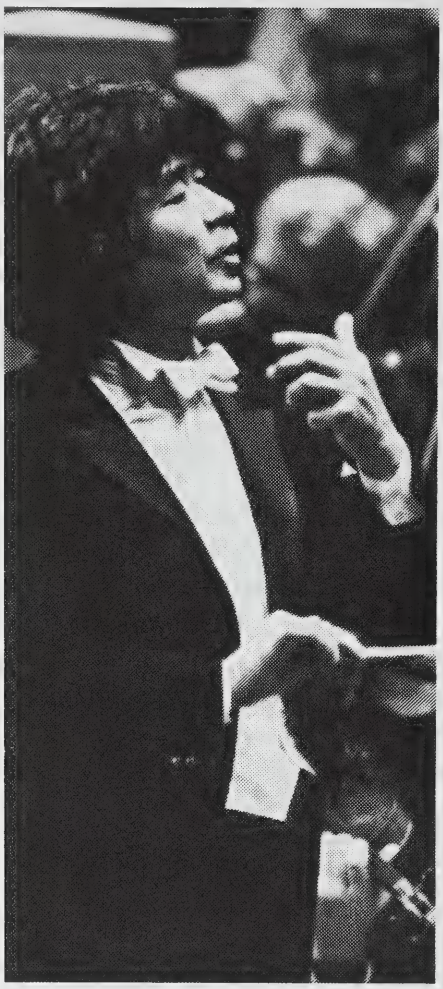
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

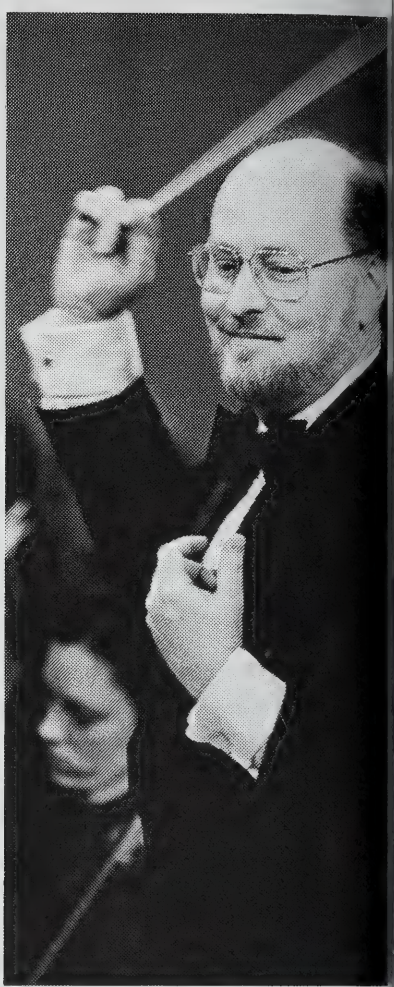
William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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Seiji Ozawa, John Williams, and Harry Ellis Dickson lead the Boston Symphony Orchestra in a gala Salute performance live from Symphony Hall, Monday, March 6, from 7:30 PM to 9 PM on WCVB-TV Channel 5, simulcast on WCRB. Channel 5's Chet Curtis, Natalie Jacobson, and Frank Avruch will host this special "Salute to Symphony" event.

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Tuesday, February 28, at 8
Friday, March 3, at 8

SEIJI OZAWA conducting

HAYDN — Symphony No. 103 in E-flat, *Drumroll*
- Adagio—Allegro con spirito
- Andante più tosto Allegretto
- Menuet; Trio
- Allegro con spirito

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

These concerts will end about 9:45.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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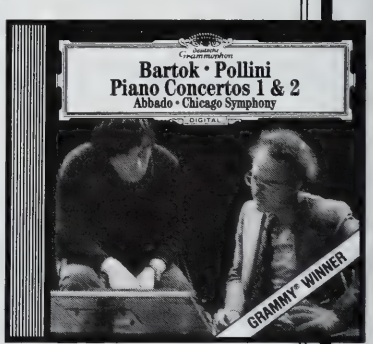
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Seiji Ozawa, *Music Director*
Carl St. Clair *and* Pascal Verrot,
Assistant Conductors
One Hundred and Eighth Season, 1988-89

Saturday, March 4, at 8

SEIJI OZAWA conducting

ALL-BRAHMS PROGRAM

Piano Concerto No. 1 in D minor, Opus 15
Maestoso
Adagio
Allegro ma non troppo
MAURIZIO POLLINI

INTERMISSION

Symphony No. 4 in E minor, Opus 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Program notes for this concert begin on page 27.

Tonight's concert will end about 9:55.

RCA, Deutsche Grammophon, Philips, Telarc, CBS, EMI/Angel, Erato, New World, and Hyperion records

Baldwin piano

Maurizio Pollini plays the Steinway piano.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



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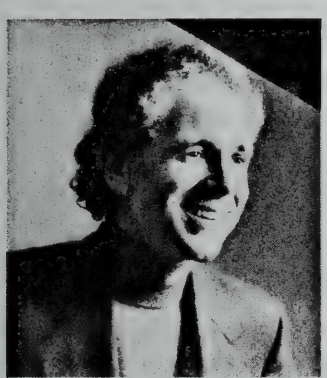
BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa conducting
March 4, 1989, at 8 p.m.

Late yesterday afternoon, Maurizio Pollini was forced to cancel his appearance here this evening because of illness. We are fortunate to have secured the services of pianist Russell Sherman, who will perform Beethoven's Piano Concerto No. 5, "Emperor," in place of the originally scheduled Brahms Piano Concerto No. 1. Mr. Sherman made his Boston Symphony debut in February 1980 and appeared with the orchestra most recently in October 1988.

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, "Emperor"

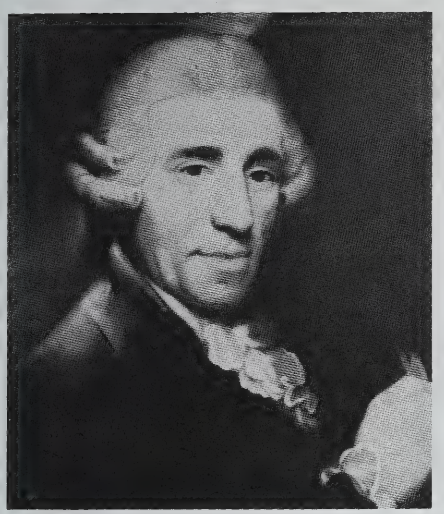
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

Russell Sherman



Pianist Russell Sherman has performed with many of the country's leading orchestras, including the Boston Symphony Orchestra, the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, and the Los Angeles Philharmonic. Abroad, he has appeared in major cities in Europe and South America. During the 1988-89 season, in the United States, Mr. Sherman appears with the Boston Symphony Orchestra, gives two recitals at the Metropolitan Museum in New York City, and also gives a recital in San Francisco. European engagements include appearances in Germany and London. In the recent past, Mr. Sherman has appeared in recital on the "Distinguished Artists" series at New York's 92nd Street Y and on Boston's Wang Celebrity Series, as well as on Carnegie Hall's "Keyboard Virtuosos" series and on California's Ambassador Foundation series. He has had three engagements with the San Francisco Symphony within a three-year period and has also appeared with the Houston Symphony and the Czech Philharmonic, with which he has recorded the five Beethoven piano concertos. Mr. Sherman now records exclusively for Pro Arte, which has recently released his recordings of Liszt's B minor sonata, *Don Juan* Fantasy, and transcriptions. His recording of the Beethoven sonatas Opus 10, No. 3, and Opus 57, the *Appassionata*, was named one of the top ten records of 1982 by the New York *Times*. Other releases have included Gershwin's Piano Concerto in F with the Orchestra of St. Luke's, the Opus 28 Chopin Preludes and *Barcarolle*, and the *Paganini* Variations and Fantasies, Opus 116, Nos. 1 through 7, of Brahms. Mr. Sherman is currently recording the thirty-two Beethoven piano sonatas.

Joseph Haydn
Symphony No. 103 in E-flat, *Drumroll*



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Symphony No. 103 in London in the winter of 1794-95 and led its first performance at the King's Theatre on March 2, 1795. He made some changes, notably to the end of the finale, after his return to Vienna that August and reintroduced the work in its revised form on September 21. At this concert we hear the original version of the finale's ending. A.P. Heinrich led the Philo-harmonic and Handel and Haydn Societies in the first American performance on May 29, 1823, at Boylston Hall in Boston. Arthur Nikisch introduced the Drumroll *Symphony to the Boston Symphony Orchestra's repertory in November 1891, with later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Henry Hadley, Gustav Holst, Charles Munch, Colin Davis, who led the most recent subscription performances in March 1976, and Leonard Slatkin, who led the most recent Tanglewood performance in July 1985. The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings. It is likely that the winds were doubled at the first performance and certain that Haydn conducted from the fortepiano.*

Haydn, at sixty-three, was at the summit of skill and invention, without rival as the world's most eminent and most loved composer and having found in London an ideally understanding audience. He visited England twice, each time for about a year and a half. What he wrote for his concerts there and for various patrons and publishers centers most famously on the twelve symphonies, six for each stay, for the concerts organized first by Johann Peter Salomon, later by Giovanni Battista Viotti. The *Drumroll* is the last but one in the second series.

Here is what the *Morning Chronicle* had to say about the premiere of the *Drumroll*:

> Another new Overture, by the fertile and enchanting HAYDN, was performed; which as usual, had continual strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the Trio, were playful and sweet, and the last movement was equal, if not superior to the preceding.

Well might the introduction have "excited the deepest attention." It begins with the long kettledrum roll on E-flat from which the symphony takes its name, and from this emerges a phrase, quiet, very slow, for low strings with bassoon, with flute and oboes joining in to make a cadence in its fifth and sixth measures.

Right away there is a problem: what to do with the drumroll? Haydn put no dynamic marking on it, neither is there any in the part from which the London timpanist played. Salomon, who made two arrangements of this symphony, one for piano trio and one for piano quintet, put a crescendo and a decrescendo sign—(which musicians call hairpins)—into the former and *ff* into the latter. The hairpin version became traditional, making this the first of innumerable symphonies from Schubert's *Unfinished* to Bartók's Concerto for Orchestra with mysterious creeping-bass beginnings. H.C. Robbins Landon, on the other hand, is a fortissimo man: at his suggestion, Hermann Scherchen adopted that version to exciting effect in his 1950 recording, and Landon also proposes fortissimo-decrescendo as the primary reading



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in his Universal complete edition of the symphonies. The choice is the conductor's, and the main thing is that this *Intrada*, as Haydn labels it, be impressive.

Of what follows the drumroll, Landon writes: "Without knowing the score, and listening to a performance with closed eyes, no one could possibly tell the meter of the opening." He also suggests that the first notes of this theme are an intentional reference, though "oblique," to the *Dies irae* (as quoted so famously by Berlioz and Rachmaninoff). Haydn does on occasion quote plainchant in his symphonies, for example in No. 26, *Lamentatione*, and in No. 49, *La passione*. Even so, I was skeptical about both of Landon's contentions, only to have someone who was listening to a recording without knowing the score comment both on the mystery of the meter of those slow bass notes and on the fact that the first four notes were those of the *Dies irae*.

With the unfolding of the introduction comes some clarity but also even more mystery as Haydn, with greatest deliberation, prepares an entry into C minor. The moment the Allegro begins we discover that he meant no such thing. The alternation of G and A-flat with which the Adagio closes is picked up and reinterpreted as belonging to E-flat major, which is just what the first twenty-five measures of the introduction—before the C minor red herring—would have led us to expect. It is an amazingly organic—and subtle—transition from introduction to Allegro; one of the rare precedents is a work Haydn knew and loved well, Mozart's Symphony No. 39, also in E-flat.

But even as Haydn now sets us firmly in place harmonically, he sets us a new metrical puzzle: it takes a full eight measures before we know for certain where "one" is and how to get in step with Haydn's buoyant stride. After so much expansiveness in the Adagio, the exposition goes by quickly indeed: the contrasting theme is even more of a pop tune than the first one, and just before it—as a present to the sharp-eared and attentive—there is a quick allusion to the matter of the introduction.



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March Schedule

March 6 **Monday**	First Monday Laurence Lesser, Artistic Director	Chamber music with Bernard Greenhouse, Masuko Ushioda and Randall Hodgkinson Haydn, *Trio in A Major* Schubert, *Trio in B♭* and other works to be announced
March 15 **Wednesday**	NEC Symphony Orchestra	Alexander Schneider, Conductor Stravinsky, *Apollo Musagete* Mendelssohn, *Symphony No. 4 ("Italian")* Mozart, *Clarinet Concerto* Ron Chen-Zion, co-winner of NEC Concerto Competition

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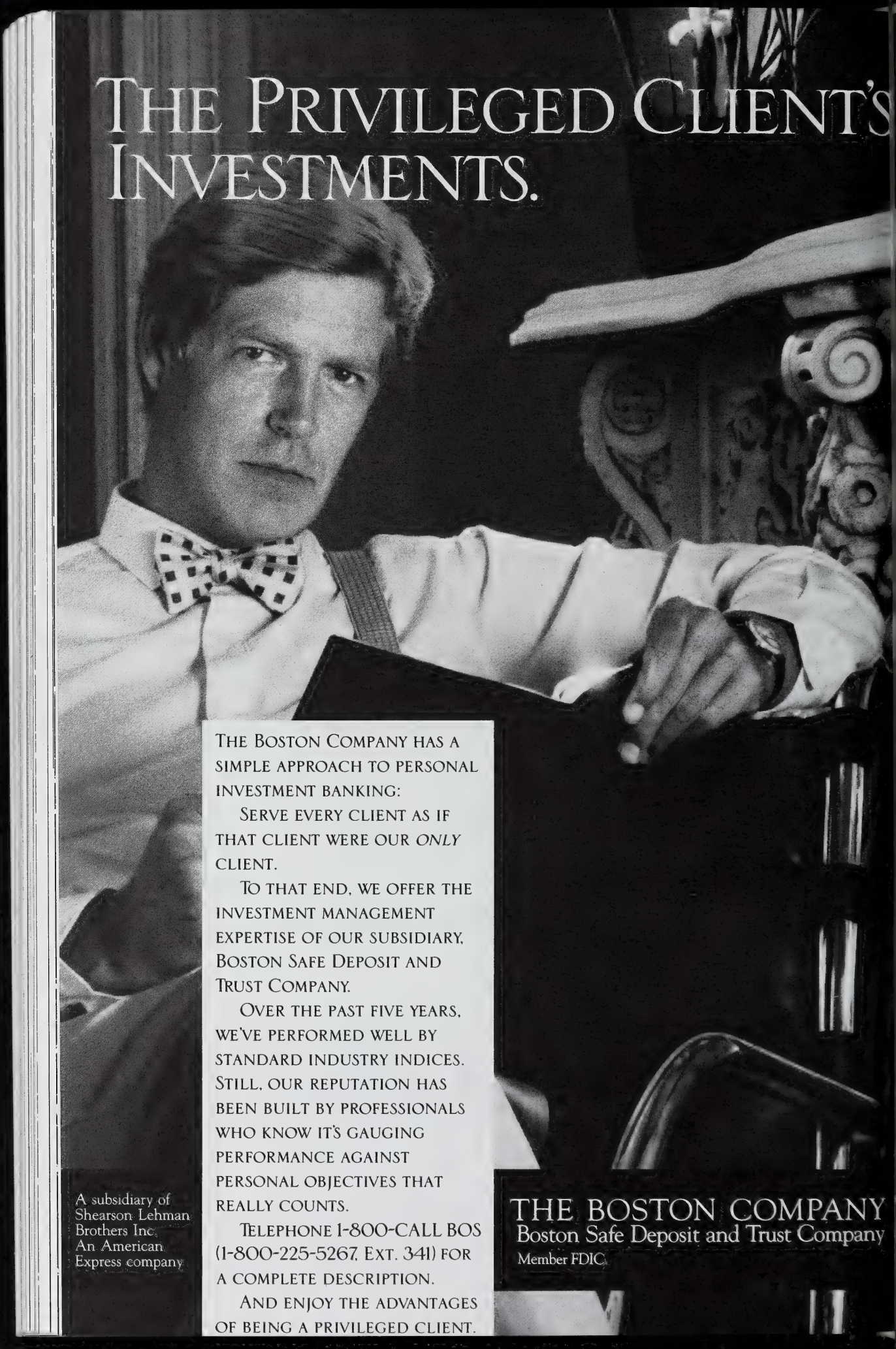
The development is long (longer than the exposition by a full dozen measures) and adventurous, and among its adventures is another appearance—quite ghostly this time—of the music of the introduction. The recapitulation, on the other hand, is startlingly condensed; it also becomes astonishingly serious, assuming a tone and suggesting harmonic shadows we thought we had left behind us with the Adagio. What all this leads to is nothing less than a third reappearance of that dark introductory music—drumroll and all—but this time in the original slow tempo! A coda, quick and brief, again brings the Adagio theme in allegro tempo, which we now hear as a combination that ties everything together. A touch as surprising as any is added by some new high horn calls.

The Andante which the London audience liked so well that it demanded an encore is based on two folk songs from the region around the Esterházy estates. The movement is a set of variations; however, Haydn obviously chose the two songs for their consanguinity, so that one gets the impression that the second, C major theme is itself already a variation of the first, C minor one (sharping the F in the second tune is a clever ruse). Haydn makes two variations on each theme, covering a wide range of musical characters from the martial to the playful. Viotti, his distinguished concertmaster, got a rewarding solo, as had his predecessors Tomasini (at Eszterháza) and Salomon in earlier symphonies. The coda, with its demonstration of how to go from C major to C major by way of E-flat, is wonderful. By the way, Haydn's quickening of the Andante by the addition of "*più tosto Allegretto*" ("more like an Allegretto") was one of his Vienna afterthoughts.

The minuet is a moment of relaxation; the Trio is a tour-de-force of textural subtlety, as well as a show of how innocent beginnings may give rise to unlikely complexities. And now the finale, perhaps Haydn's greatest. The first movement had suggested two things, one large and one small. First there was the idea that one theme might establish dominance over an entire movement; at the end, there was that surprising, but so purposefully planted, flourish of horns. Haydn now picks up both threads, the second first. He begins with a call for the two horns alone. This is followed by an unmeasured silence, after which Haydn gives us the horn call again, though now as accompaniment to a springy violin tune. At this point, ten seconds into the movement, we have met all of its thematic material. Haydn is never as lavish with themes as Mozart; indeed, the monothematic movement is a singularly characteristic manifestation of his fantasy. But even for Haydn, this finale is a bravura display of the highest order of making very little go very far. To the very end Haydn keeps us surprised—he wrote only "surprise symphonies"—both with what he does that is new and with what he reveals about what is familiar. Back in Vienna, in keeping with his overriding concern with concentration, he tightened the last pages, heroically sacrificing a joke too good to remain forever unheard.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the *Drumroll* Symphony appeared originally in the program book of the San Francisco Symphony, copyright ©1984, and is reprinted by permission of that orchestra.


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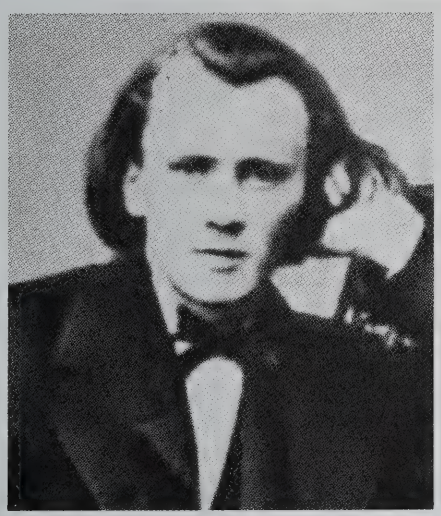
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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance on January 22, 1859, in Hanover. The first American performance was given on November 13, 1875, by Nannetta Falk-Auerbach, with Carl Bergmann (a former conductor of the Boston Germania Orchestra and of the Handel & Haydn Society) leading the New York Philharmonic. Harold Bauer was soloist for the first Boston Symphony Orchestra performances, under Wilhelm Gericke's direction, in November and December 1900. Bauer also performed the work here with Karl Muck, Pierre Monteux, and Serge Koussevitzky, whose later soloists included Artur Schnabel, Myra Hess, Ossip Gabrilowitsch, Leonard Shure, Rudolf Serkin, Claudio Arrau, and Rudolf Firkusny. It has also been performed at Boston Symphony concerts by Arrau under Richard Burgin's direction, Jesús María Sanromá (under Leonard Bernstein), Leon Fleisher (Pierre Monteux), Solomon, Rudolf Serkin, and Gary Graffman (Charles Munch), Van Cliburn, Arthur Rubinstein, and Claude Frank (Erich Leinsdorf), Claude Frank with Richard Burgin, Misha Dichter (Michael Tilson Thomas), and Rudolf Serkin, Maurizio Pollini, and Claudio Arrau (Seiji Ozawa). The most recent subscription performances were Maurizio Pollini's with Seiji Ozawa, in March 1977. The orchestra has performed the work more recently at Tanglewood, with soloists Garrick Ohlsson (Klaus Tennstedt conducting), Rudolf Firkusny (Eugene Ormandy), Marek Drewnowski (Leonard Bernstein), and most recently, in July 1988, Emanuel Ax (Andrew Davis). Besides the piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Pörtschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

> . . . I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms . . . and he [bears] even outwardly those signs that proclaim: here is one of the elect.

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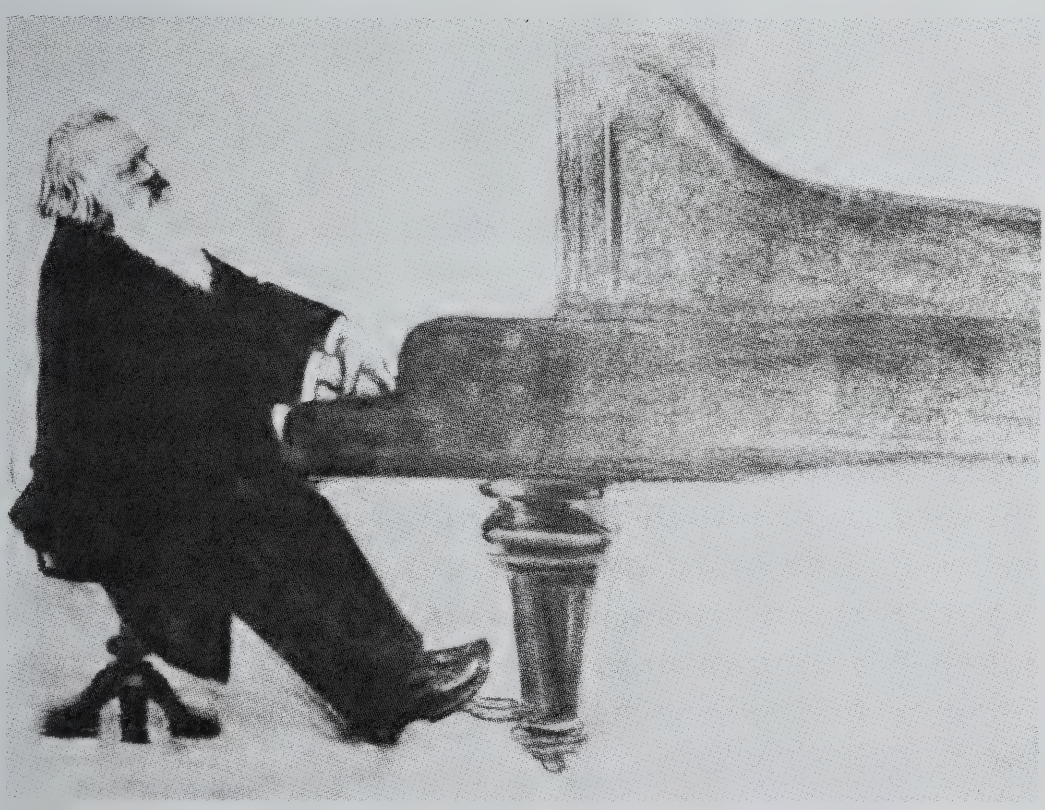
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That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.



Willy von Beckerath's drawing of Brahms at the piano



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He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me . . . I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").

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Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation . . . I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 its too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

> So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary . . . Scold and cut all you want.

Brahms to Joachim, early January 1857:

> You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over . . . Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not . . . I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner? . . . Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

> Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability

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> and stiffness. It sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] . . . A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. *But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.*

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration . . . I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

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Johannes Brahms
Symphony No. 4 in E minor, Opus 98

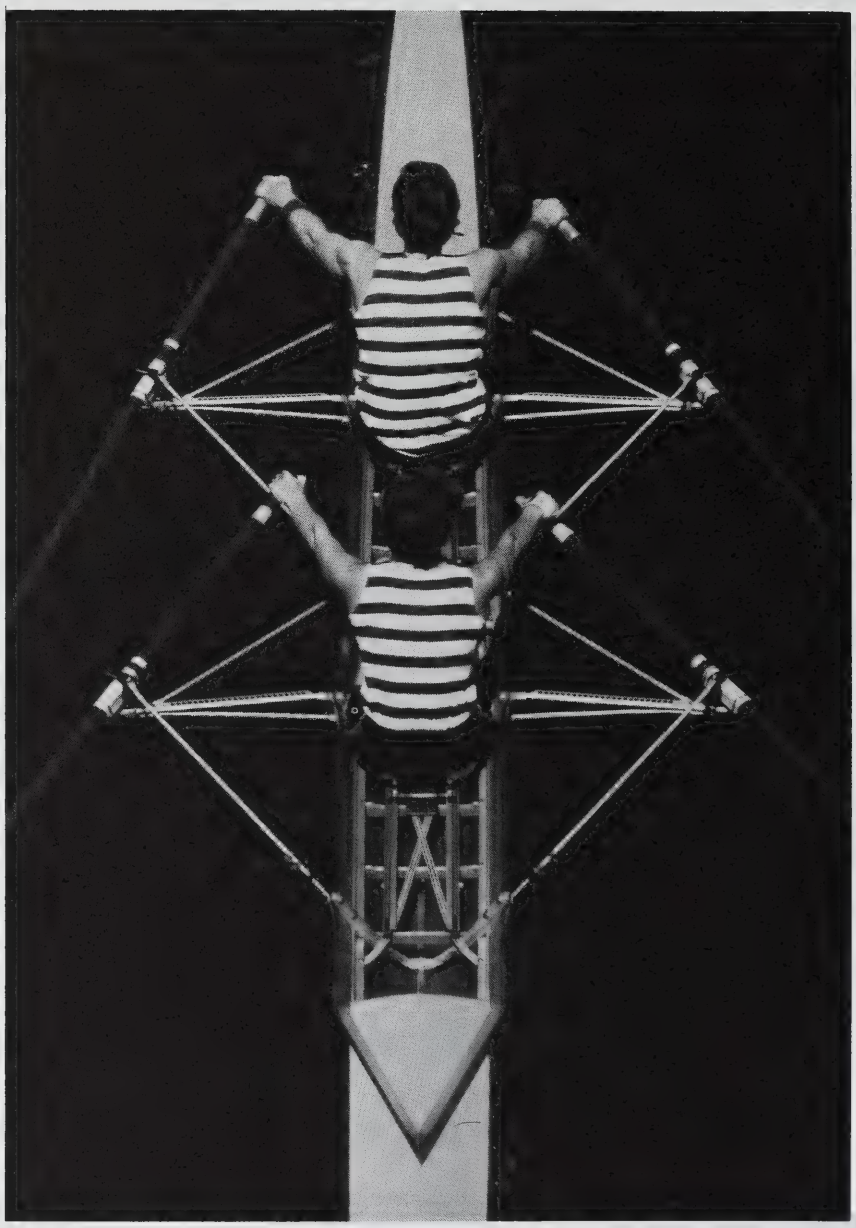


Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on October 25, 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Seiji Ozawa, Václav Neumann, and Giuseppe Sinopoli, who led the most recent subscription performances in October 1985. Seiji Ozawa led the most recent Tanglewood performance in July 1987. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the



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first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*: "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

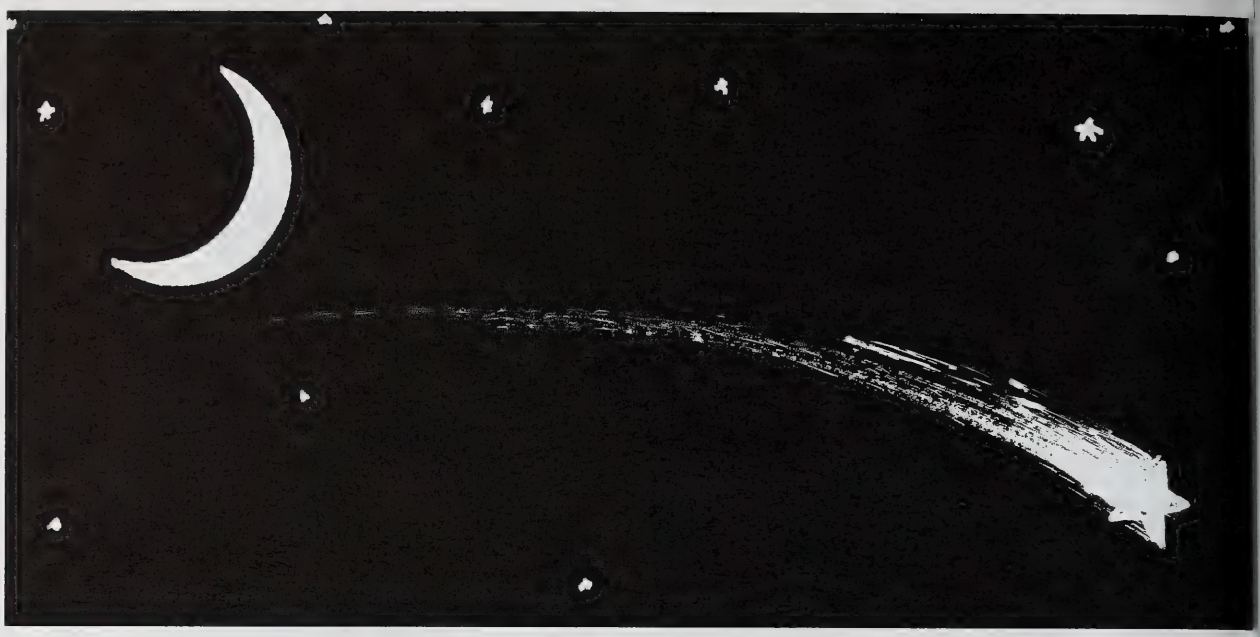
As always, he announced a work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885: "Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entr'actes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience."

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.† In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was *Capellmeister* there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

†"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."



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caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies*). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Eduard Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people), and Frau von Herzogenberg,

*He was also the first to play the Tchaikovsky B-flat minor concerto—in Boston, on October 25, 1875— a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.

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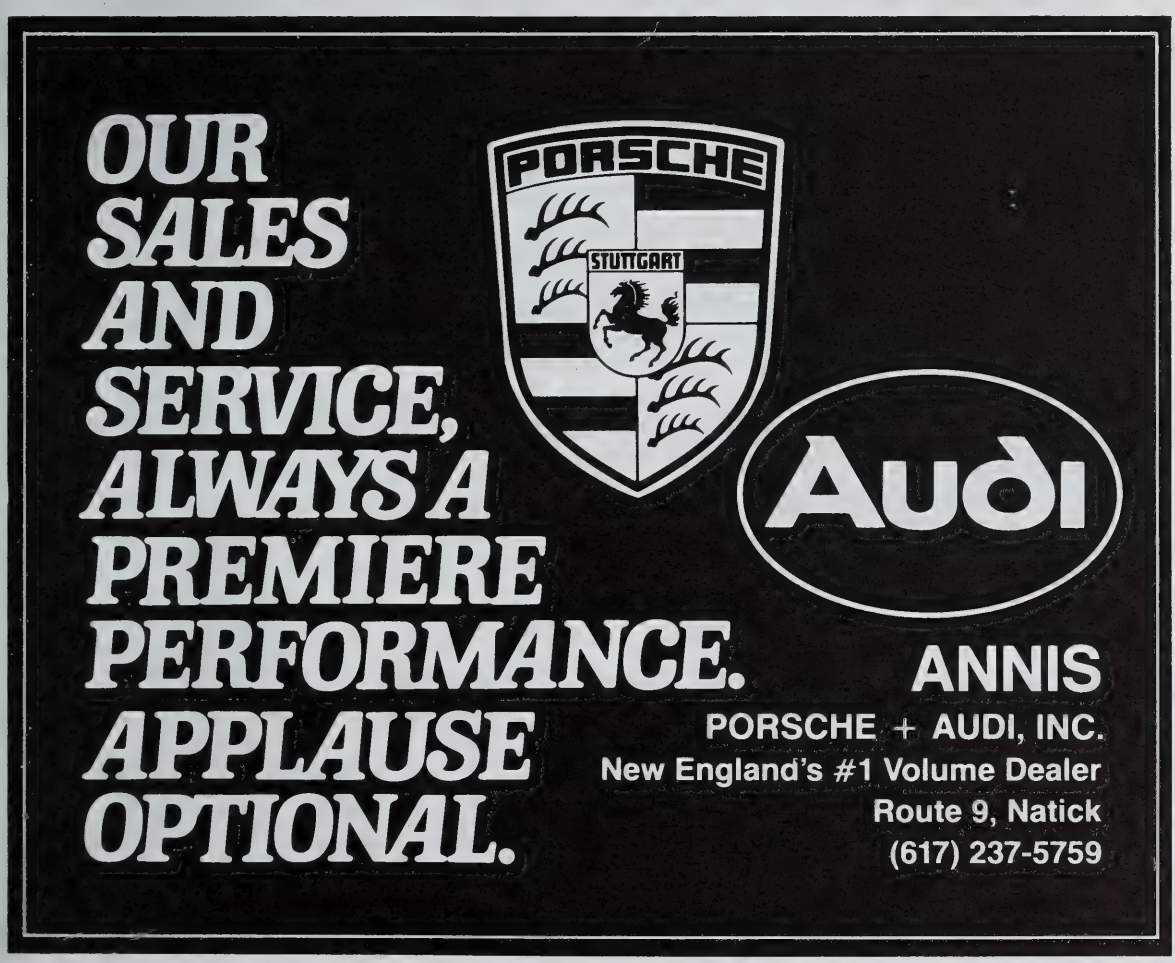
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cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

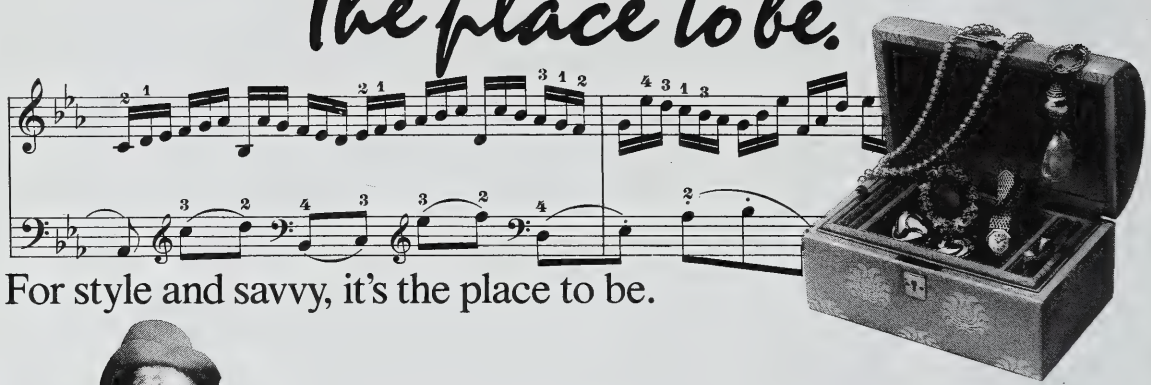
It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an

*This place presents an excellent reason for reverting sometimes to the old seating of orchestras that had first and second violins on opposite sides of the stage.

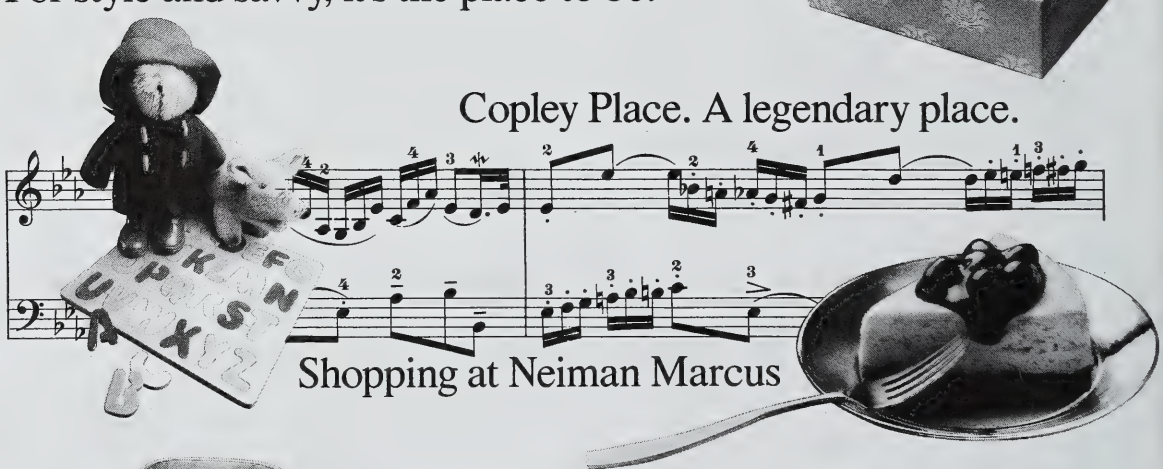


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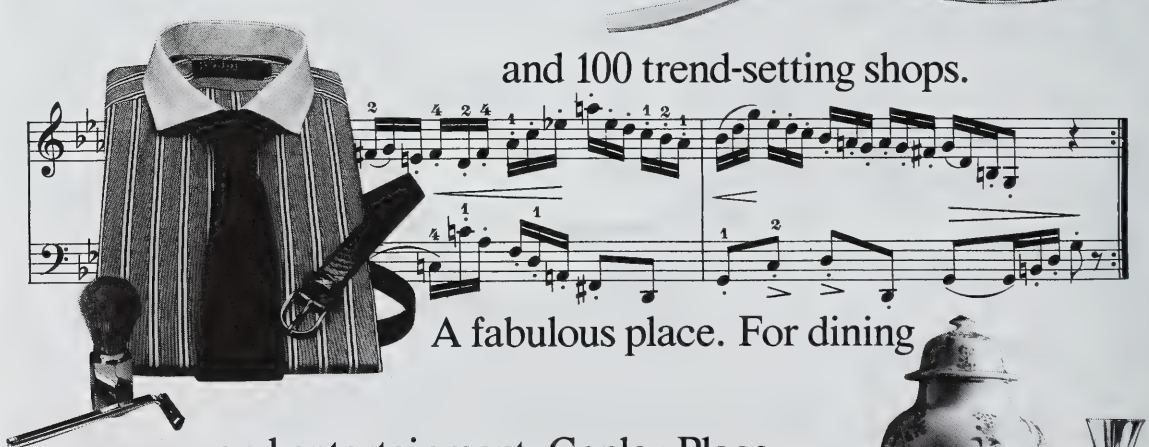
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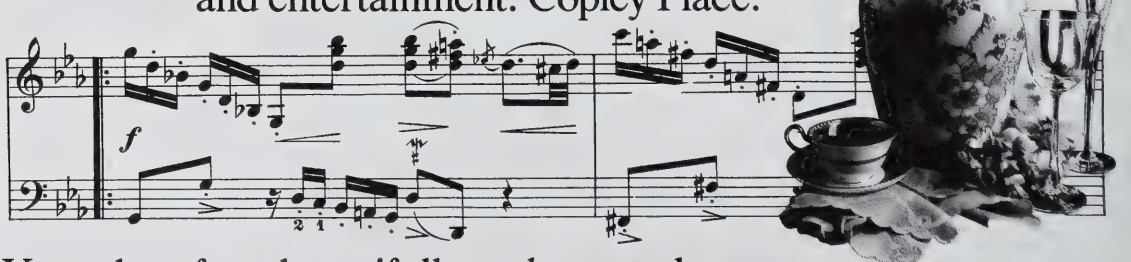
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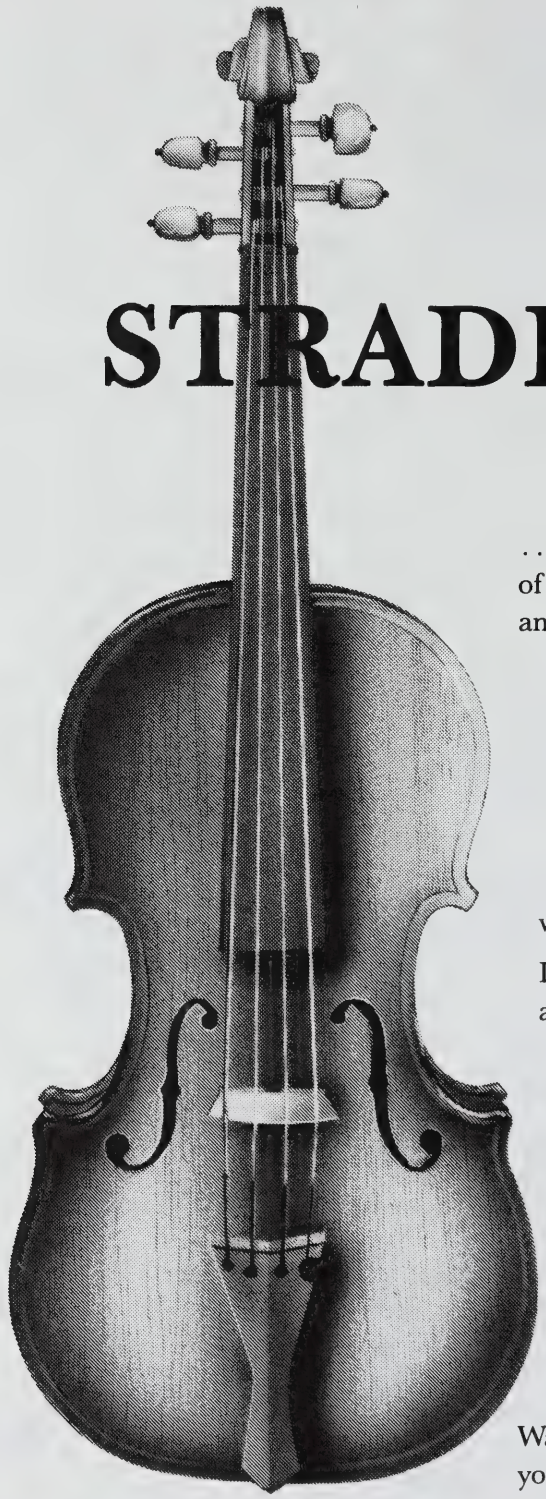
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enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—M.S.



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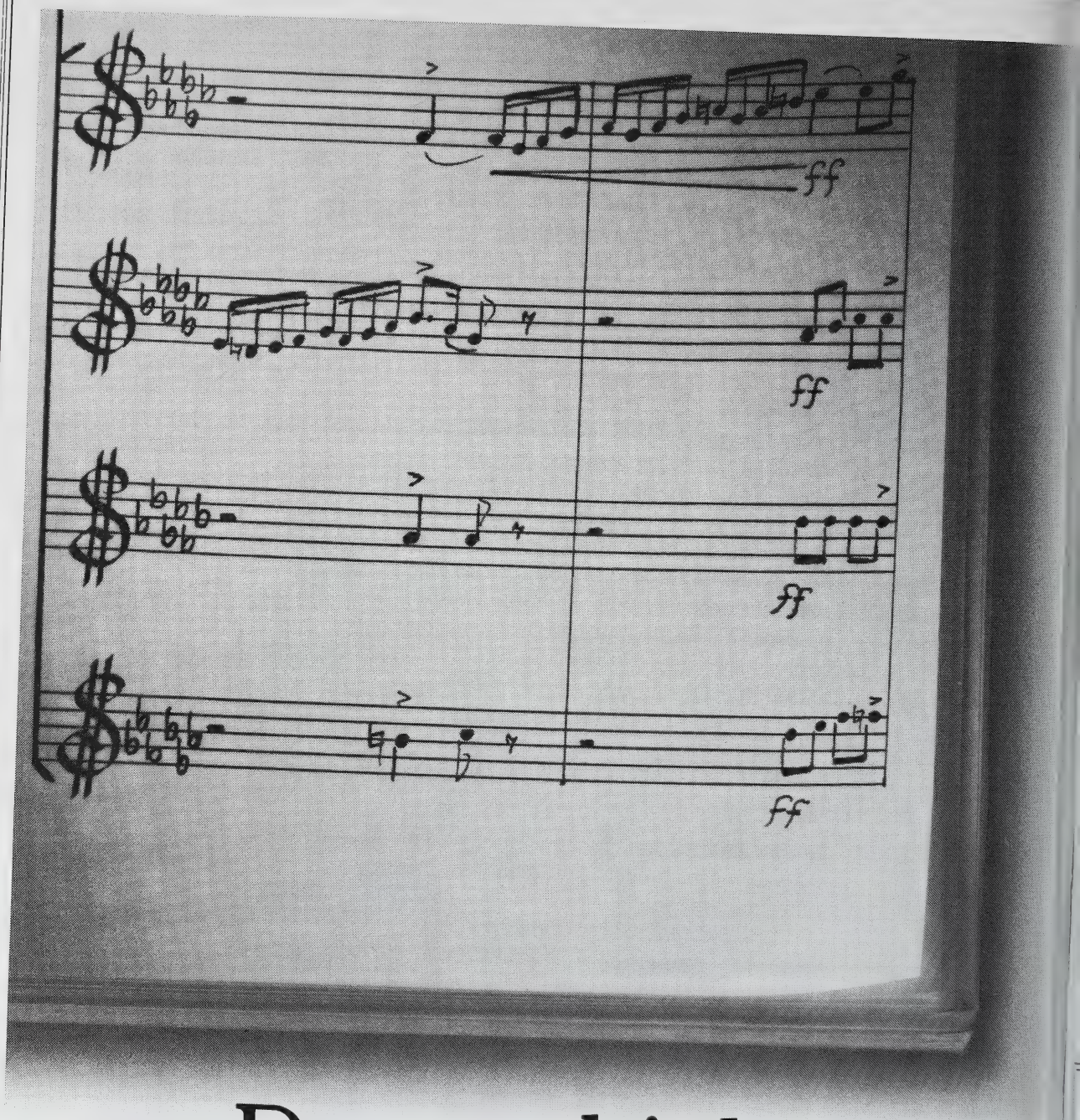
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Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Antal Dorati's extended efforts to record the complete Haydn symphonies with the Philharmonia Hungarica resulted in one of the great monuments of recorded history, in seven boxed sets with detailed notes by H.C. Robbins Landon (London Stereo Treasury, unfortunately no longer available, but worth searching for in used record stores). Meanwhile, available recordings of the *Drumroll* Symphony include Simon Rattle's with the English Chamber Orchestra (Angel, with Symphony No. 100), Georg Solti's with the London Philharmonic (London, with Symphony No. 102), and Herbert von Karajan's with the Berlin Philharmonic (with Symphony No. 104, *London*). Unfortunately, Sir Colin Davis has not yet recorded the *Drumroll* as part of his continuing series of late Haydn symphonies with the Concertgebouw Orchestra on Philips.

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's note on the Fourth Symphony in his *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Maurizio Pollini has recorded Brahms's D minor concerto with Karl Böhm and the Vienna Philharmonic (DG). Other recommended recordings include those of Claudio Arrau with Bernard Haitink and the Concertgebouw (Philips), Alfred Brendel with Claudio Abbado and the Berlin Philharmonic (Philips), and Emanuel Ax with James Levine and the Chicago Symphony (RCA). Leon Fleisher's performance with George Szell and the Cleveland Orchestra, formerly available on an Odyssey LP, has not yet appeared on compact disc. Recommended recordings of Brahms's Fourth Symphony include Leonard Bernstein's new live-performance recording with the Vienna Philharmonic (DG, with the *Tragic* Overture), Carlos Kleiber's with the Vienna Philharmonic (DG), Herbert von Karajan's with the Berlin Philharmonic (DG, with the *Tragic* Overture and the *Haydn* Variations), Arturo Toscanini's with the NBC Symphony (RCA, with the *Gesang der Parzen* and the *Liebeslieder* Waltzes), and Marek Janowski's with the Royal Liverpool Philharmonic (ASV, with the *Academic Festival* Overture).

—S.L.

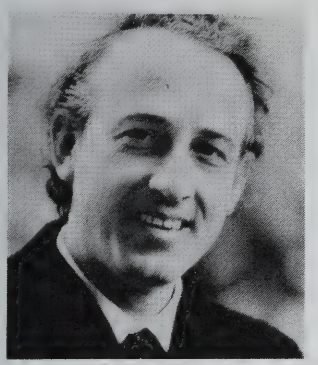


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One of the century's great keyboard masters, Maurizio Pollini performs only a limited number of United States engagements each year. This season he joins Seiji Ozawa and the Boston Symphony Orchestra for performances of Brahms's D minor piano concerto at Symphony Hall in Boston and at Carnegie Hall in New York; as recitalist, he appears twice at Carnegie Hall and also offers recitals in Los Angeles, San Francisco, and Washington, D.C. Mr. Pollini's work as an exclusive Deutsche Grammophon artist includes a recording of the Brahms First Piano Concerto with Karl Böhm leading the Vienna Philharmonic. His other recordings include works by Bartók, Beethoven, Boulez, Chopin, Manzoni, Mozart, Nono, Prokofiev, Schubert, Schumann, Schoenberg, Stravinsky, and Webern. Many of these have won the most prestigious international awards, including the Grand Prix International du Disque, the Deutscher Schallplattenpreis, the Prix Caecilia Bruxelles, the Grammy Award for Best Soloist with Orchestra, and *Gramophone* magazine's award for Best Instrumental Record. Mr. Pollini was born in 1942 in Milan, where he continues to live with his family.

Maurizio Pollini made his first Boston Symphony Orchestra appearances in November 1970, when he performed Prokofiev's Third Piano Concerto. He has returned frequently to perform with the orchestra both in Boston and New York, as soloist in concertos of Mozart, Brahms, Bartók, Schoenberg, and Chopin. His most recent appearances with the orchestra were in November and December 1985, when he performed Chopin's F minor piano concerto in Boston and New York. Mr. Pollini made his American conducting debut with the Boston Symphony Orchestra in March 1985, when he was both soloist and conductor for an all-Mozart program at Symphony Hall in Boston.

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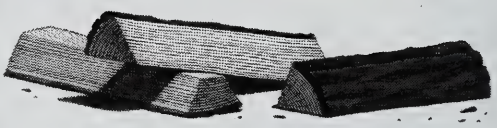
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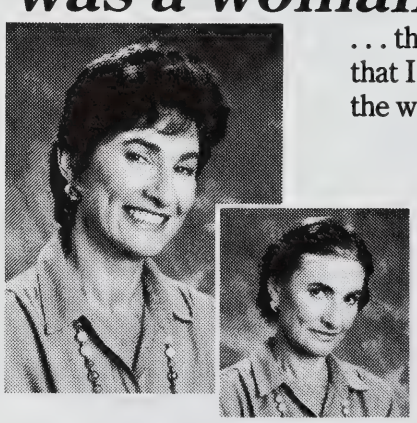
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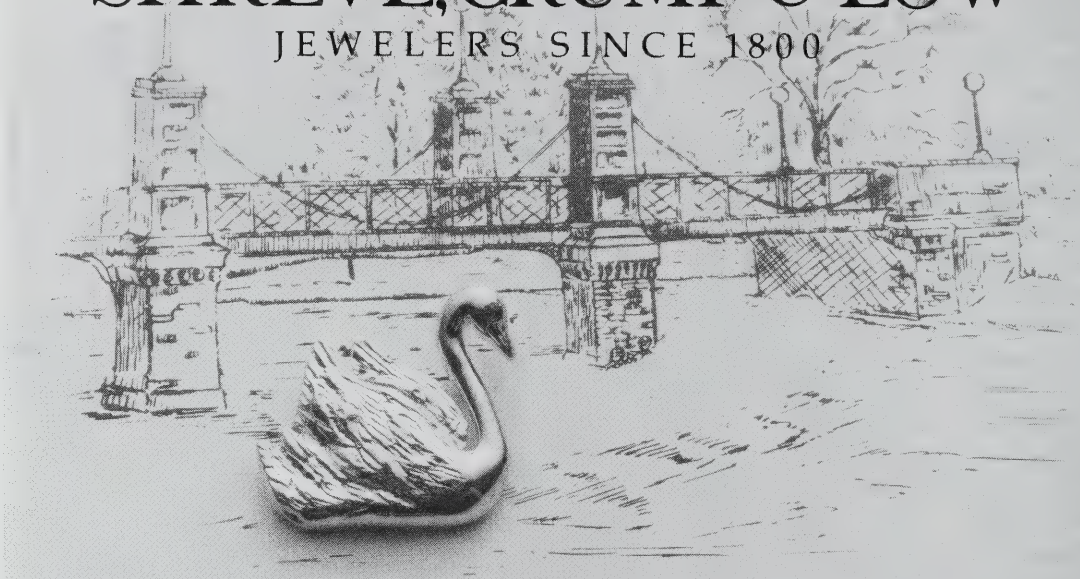
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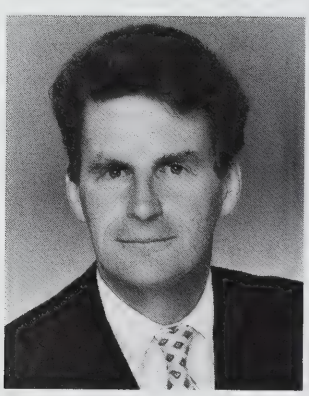
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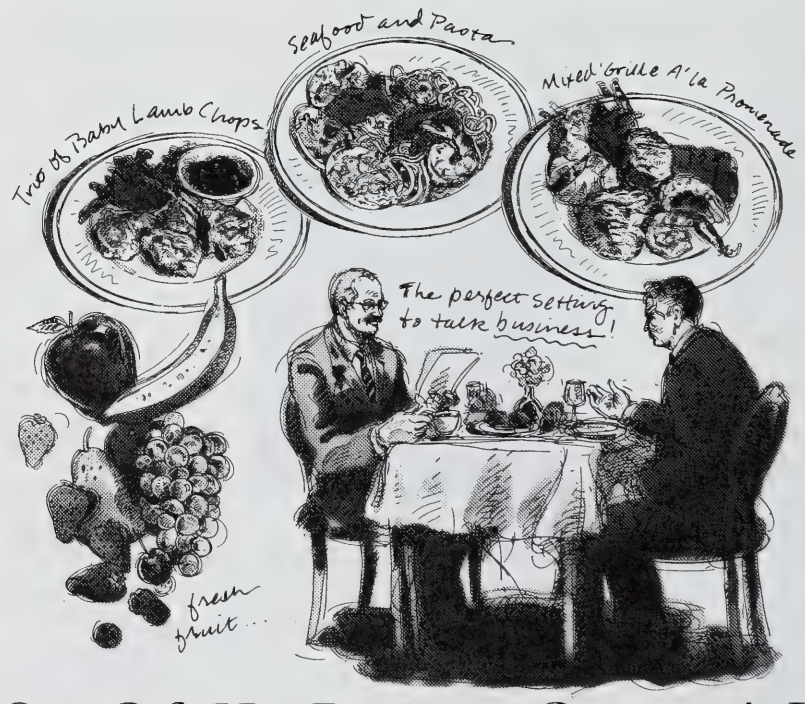
Next Program . . .

Thursday, March 9, at 8
Friday, March 10, at 2
Saturday, March 11, at 8

SEIJI OZAWA conducting

MAHLER — Symphony No. 7

Langsam (Adagio)—Allegro con fuoco
Nachtmusik. Allegro moderato
Schattenhaft. Fliessend, aber nich schnell
(Phantomlike. Flowing, but not fast)
Nachtmusik. Andante amoroso
Rondo-Finale. Allegro ordinario



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Thursday 'C'—March 9, 8-9:35
Friday 'A'—March 10, 2-3:35
Saturday 'A'—March 11, 8-9:35

SEIJI OZAWA conducting

MAHLER	Symphony No. 7

Wednesday, March 15, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—March 16, 8-10:30
Friday 'A'—March 17, 2-4:30
Saturday 'B'—March 18, 8-10:30
Tuesday 'C'—March 21, 8-10:30

HELMUTH RILLING conducting
SYLVIA McNAIR, soprano
THOMAS RANDLE, tenor
MARK PEDROTTI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	*The Seasons*

Thursday 'D'—March 23, 8-10
Friday 'B'—March 24, 2-4
Saturday 'A'—March 25, 8-10

CHARLES DUTOIT conducting
VLADIMIR FELTSMAN, piano

ROUSSEL	Symphony No. 4
MOZART	Piano Concerto No. 27 in B-flat, K.595
RACHMANINOFF	*Symphonic Dances*

Thursday 'A'—March 30, 8-9:45
Friday Evening—March 31, 8-9:45
Saturday 'A'—April 1, 8-9:45

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MENDELSSOHN	Symphony No. 3, *Scottish*
TCHAIKOVSKY	Symphony No. 4

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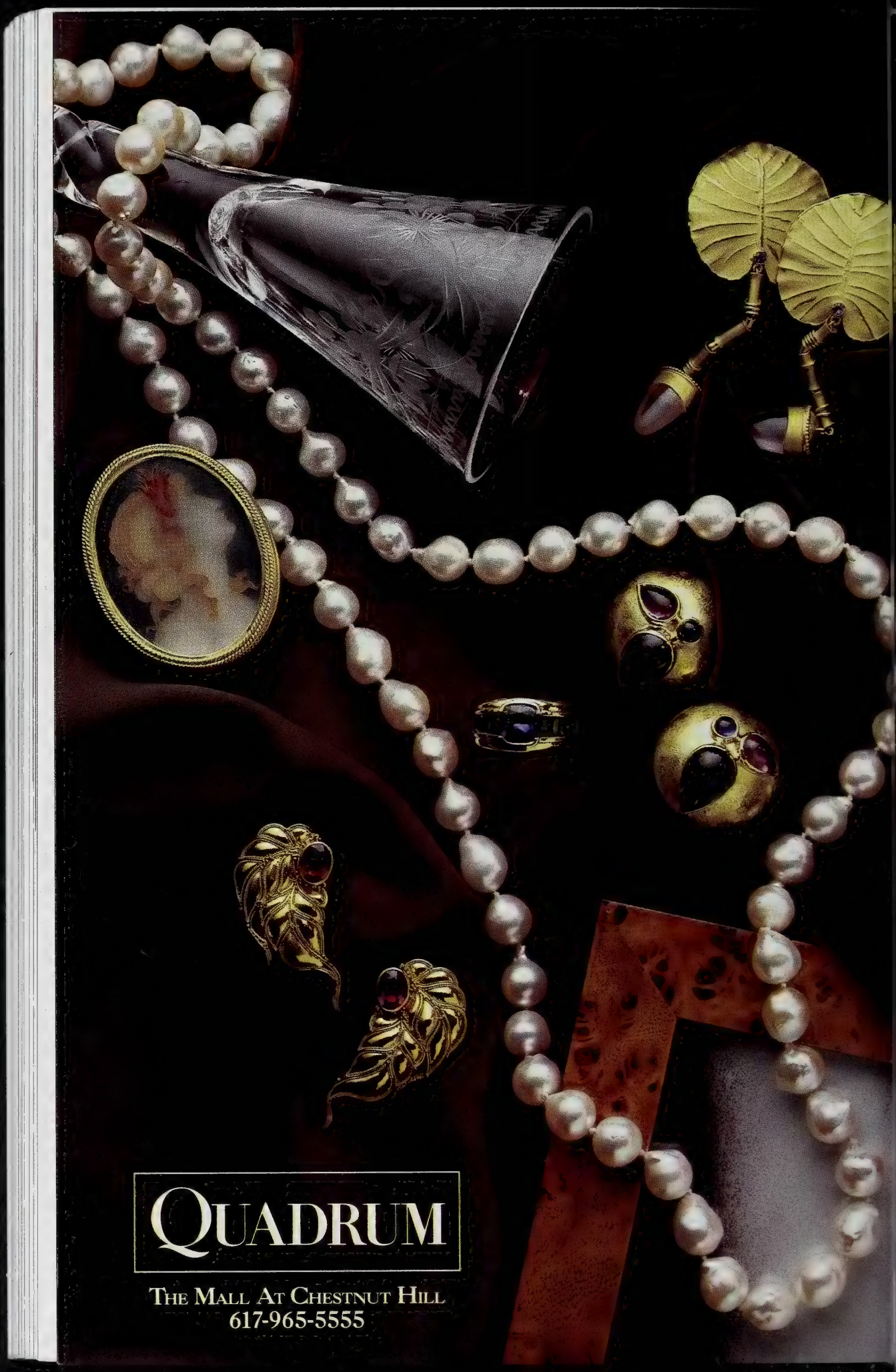
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One Hundred and Eighth Season, 1988-89

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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Robert Bradford Newman Chair

Robert Bradford Newman, the eminent acoustical architect and teacher, received his master's degree in architecture from the Massachusetts Institute of Technology. He was immediately appointed to the faculty and taught there until his death in 1983. He also taught at the Harvard Graduate School of Design, held a senior Fulbright Scholarship at the Royal Danish Academy of Fine Arts, and received many prestigious awards. During an outstanding career in applied acoustical architecture at the firm Bolt Beranek and Newman, Inc., Mr. Newman worked on many diverse buildings, including Boston's Symphony Hall. Given his sensitivity to sound, he loved music and was an amateur violinist as well as a loyal BSO subscriber. When Mrs. Newman decided to endow a BSO chair in honor of her late husband, she remembered the poignant pieces played by Luis Leguía in Robert Newman's memory; endowing Mr. Leguía's chair seemed a fitting tribute to her husband and to the musician.

"Bernstein at 70!" to Air on PBS's "Great Performances" on WGBH Sunday, March 19, at 8 p.m.

Relive the excitement and the emotion of last summer's Gala Birthday Performance celebrating Leonard Bernstein's 70th birthday at Tanglewood when PBS presents "Bernstein at 70!" on its "Great Performances" series. The two-and-one-half-hour program will be televised in stereo on Sunday, March 19, at 8 p.m. by WGBH-Channel 2 in Boston (check local listings for the date and time in other areas). "Bernstein at 70!" has already been seen by millions of viewers in more than twenty countries worldwide; this is the program's first showing in the United States. Joining Seiji Ozawa, John Williams, and the Boston Symphony Orchestra are guest conductors John Mauceri and Michael Tilson Thomas, and guest artists including Patti Austin, Lauren Bacall, Victor Borge, Betty Comden, Lukas Foss, Jerry Hadley, Barbara Hendricks, Quincy Jones, Larry Kert, Christa Ludwig, Yo-Yo Ma, Bobby McFerrin, Midori, Kurt Ollmann, Robert Osborne, Mstislav Rostropovich, Dawn Upshaw, and Frederica von Stade. The program also includes filmed greetings from Barbara Cook, James Levine, Zubin Mehta with the New York Philharmonic and the Israel Philharmonic, Yehudi Menuhin, Itzhak Perlman, Harold Prince, Stephen Sondheim, Isaac Stern, Kiri Te Kanawa, Michael Tilson Thomas with the London Symphony, and Richard Wilbur. Bernstein's children—Nina Bernstein, Alexander Bernstein, Jamie Bernstein Thomas, and David Thomas—offer a special birthday tribute to their father, whose life and music is celebrated through historic film footage and a taped segment from Tchaikovsky's Fifth Symphony with the Boston Symphony Orchestra as conducted by Mr. Bernstein on the final concert of last summer's Tanglewood season. Don't miss "Bernstein at 70!" on PBS's "Great Performances," Friday, March 19, at 8 p.m.

American Premiere Exhibit of Paintings by Charles Roussel in Symphony Hall, March 13-April 10

The Boston Symphony Orchestra is proud to present the first American showing of paintings by French artist Charles Roussel (1861-1936) in the Cabot-Cahners Room from March 13 through April 10. Part of the American premiere exhibit of Roussel's works at Vose Galleries, the Symphony Hall exhibit is presented in conjunction with the French Cultural Services and Vose Galleries. Cousin of composer Albert Roussel, Charles Roussel is considered France's foremost artistic interpreter of the coast of Normandy. Later this month, the Boston Symphony Orchestra will perform Albert Roussel's Symphony No. 4 under the direction of guest conductor Charles Dutoit. Members of the Roussel family will attend one of the concerts. In addition, Donna Heinley of Vose Galleries, curator of the exhibit, will speak at the Thursday-night "Supper Talk" on March 23. Tickets to the talk are available at $21 per person from the Volunteer Office, (617) 266-1492, ext. 177.

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Santiago Rodriguez
Thomas Schumacher
Kathryn Selby
George Shearing
Bobby Short
Leonard Shure
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BSO Members in Concert

The Boston Artists' Ensemble performs Paganini's Quartet for guitar and strings, Dohnányi's Serenade for string trio, Op. 10, and Mozart's Divertimento for string trio, K.563, on Friday, March 10, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, 60 Highland Street, West Newton. The performers include BSO cellist Jonathan Miller, the ensemble's founder; BSO members Tatiana Dimitriades, violin, and Roberto Diaz, viola; and guitarist Neil Anderson. Tickets are $9 ($6 children under 12 and seniors). For further information or reservations, call 527-8662.

BSO violinist Amnon Levy performs the Brahms Violin Concerto with the Brookline Symphony Orchestra on Sunday, March 12, at 2:30 p.m. at the Boston University Concert Hall, 855 Commonwealth Avenue. Tickets are $8 ($4 seniors and children).

The Mélisande Trio—Burton Fine, viola, Susan Miron, harp, and Fenwick Smith, flute—plays music of Rameau, C.P.E. Bach, Saint-Saëns, Debussy, Ravel, and Ibert on Sunday, March 12, at 7 p.m. at St. Anne's Church in Lowell (corner of Merrimack and Kirk Streets) on the University of Lowell Performing Arts Series. Tickets are $10. For more information, call (508) 459-0350.

Collage New Music offers a fiftieth-birthday salute to composer William Thomas McKinley with a program of his works on Sunday, March 12, at 8 p.m. at Jordan Hall. The program will include the world premiere of McKinley's *Ancient Memories*, a chamber concerto for viola and instrumental ensemble, with viola soloist Walter Trampler. Tickets are $10 and $8 ($5 students and seniors). For more information, call 437-0231.

Max Hobart conducts the North Shore Philharmonic Orchestra on Sunday, March 19, at 7:30 p.m. at Salem High School Auditorium. The program includes Copland's *Quiet City*, the world premiere of Dennis Leclair's Episode for Woodwind Quintet and Orchestra, Warlock's *Capriol* Suite, and the Symphony No. 1 of Sibelius.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Ralph Black
July 11, 1919 – February 13, 1989



The Boston Symphony Orchestra notes with sorrow the death of Ralph Black, a nationally prominent arts consultant who willingly shared his expertise in fundraising, ticket sales, leadership, and artistic excellence through consulting visits to several hundred orchestras during the past decade. A resident of Bethesda, Maryland, and Vice-President for Consulting of the American Symphony Orchestra League since July 1981, Mr. Black came to the ASOL in December 1973; prior to that he managed the National Ballet in Washington for eleven years. Manager of the National Symphony Orchestra from 1955 to 1960, he also managed the Chattanooga Symphony, the Buffalo Philharmonic, and the Baltimore Symphony; he was founding chairman of the Association of American Dance Companies, and a recipient of AT&T's Silver Baton Award for distinguished contributions to the musical arts and of the League's Louis Sudler Award for "distinguished service to the profession of symphony orchestra management." The writer of *Symphony Magazine*'s "Black Notes" column, he taught arts management in the United States, Mexico, Hong Kong, and Europe and was awarded a 1987 Fulbright Scholarship to consult with arts organizations in New Zealand. "Ralph Black's ability to inspire enthusiasm and communicate concern for music and orchestras was unparalleled," said Catherine French, Chief Executive Office of the American Symphony Orchestra League. "No one did more to keep American orchestras alive and healthy."

Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, on Philips; Mahler's *Resurrection* Symphony (No. 2), Symphony No. 4, and *Symphony of a Thousand* (No. 8), also on Philips, part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

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*Harvey Seigel

*Jerome Rosen

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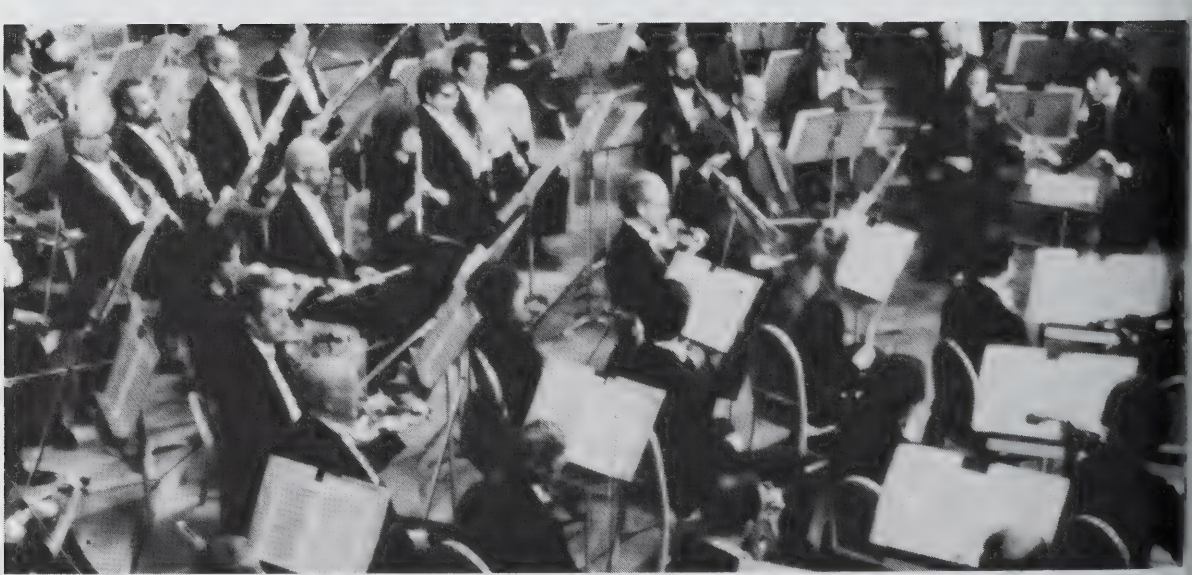
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Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

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Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
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Roger Louis Voisin chair
Peter Chapman
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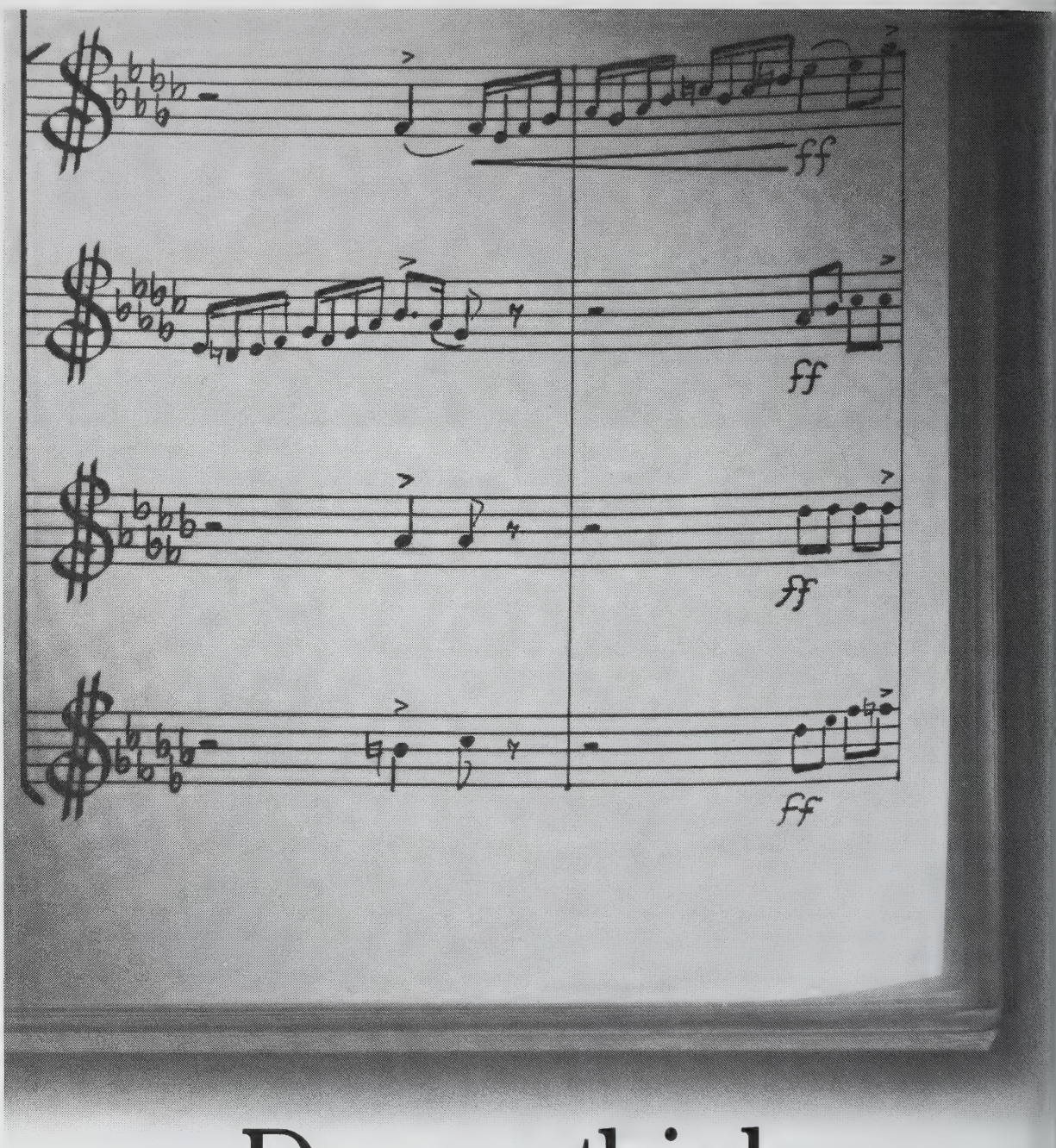
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Charles Smith
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Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

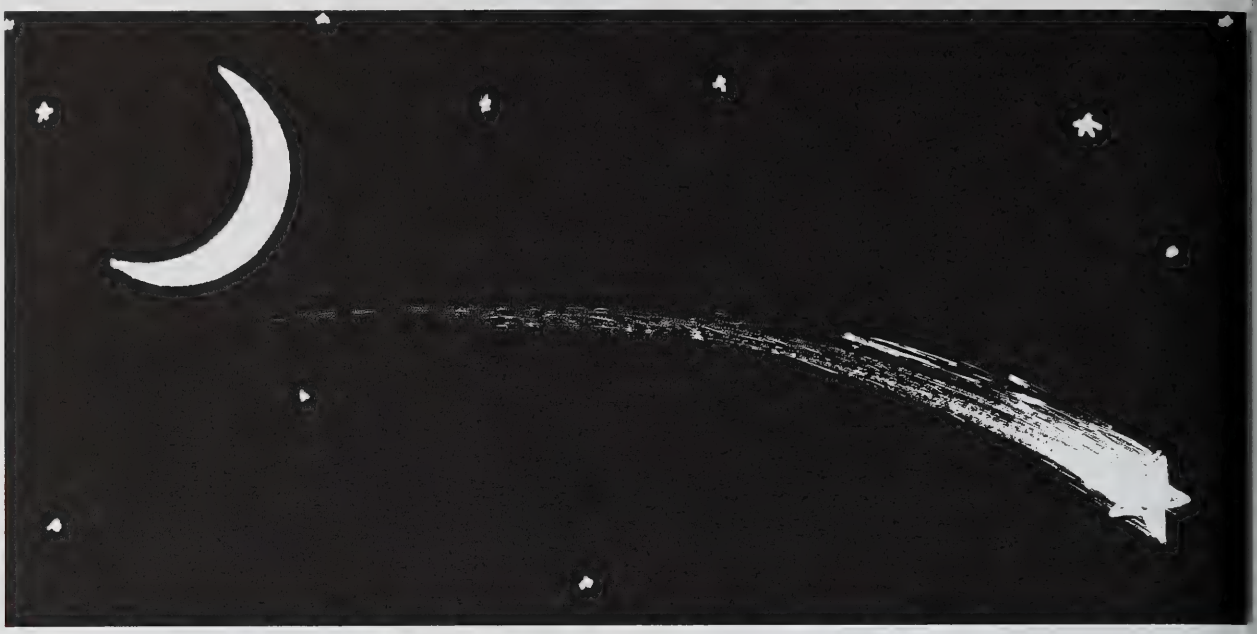
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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"You'll never get anything done by letting things slide . . . unless you play the trombone . . . "

by Douglas Yeo

When I was in the fourth grade, I came upon the trombone quite by accident. Given the opportunity to begin playing an instrument while in elementary school, I chose the trumpet; the trombone, with its long slide, with seven unmarked positions, was, I'm afraid, a distant second.

As things turned out, the band director ran out of trumpets by the time he reached those of us whose last names began with "Y" (actually, he ran out of trumpets somewhere around "D"), and a trombone was unceremoniously presented to me. I walked home rather unhappily, trombone in hand, to figure out how to put it together. The family dictionary supplied an impressive photograph (three years later I would discover that the photo had been printed backwards—I had to start all over again, having learned to play with my left hand rather than my right!). With a healthy dose of trepidation, I raised the mouthpiece to my lips and blew. My mother instantly retreated to the kitchen, her hands over her ears. My father, who had already paid me $5.00 *not* to play the drums, reached even deeper into his wallet.

But it was too late. I knew nothing of Wagner or Mahler, Bruckner or Brahms. But I did know that this was something special. My best friend Frank (whose last name began with "B") could keep his old trumpet, because the trombone and I were going to become very good friends.

Looking back on my early years with the trombone, I marvel that I stuck with it. The trombone has the highest drop-off rate among elementary school students of any instrument, for reasons not difficult to see. The trombone comes apart into two rather large pieces, the bell and the slide, the longest of which is over three feet long. This makes it difficult to handle when getting on and off the school bus. Since it's the only band instrument that sticks out in front of the player and keeps getting longer, there never seems to be enough room to play comfortably. Also, the slightest dent in the slide rends the entire instrument useless, the slide frozen in place, awaiting a $40 repair job. But most daunting of all is the fact that fourth-grade arms are not made for seven-position trombones. Most youngsters give up in frustration at around fourth position, demoralized into thinking that the elusive fifth, sixth, and seventh positions are available only to members of the Celtics.

But stick with it I did. Maybe because the trombones always got to march in the front line during parades. Perhaps partly because trombones always sat in the back of the band and orchestra so I could talk to my stand partner during rehearsal while the flutes had to pay attention. But as time went on and I discovered the great composers, I became aware that the trombone has been held in extraordinarily high regard by composers since its invention in the fifteenth century. I simply had good music to play.

The earliest ancestor of the trombone, the sackbut (literally "push-pull"), was the first brass instrument that could play chromatically in all keys. During the Renaissance, a sackbut player with good technique could make it a very nimble member of the wind section. Due to its unique, blending tone quality, sackbuts and their offspring, trombones, became associated with vocal music and then almost exclusively with the church. The trombone family originally consisted of soprano, alto, tenor, and bass members, which corresponded nicely to vocal ranges (the soprano trombone rapidly fell out of favor as other brass instruments became able to play chromatically, though it is still used as the top voice in the Moravian trombone choir tradition). As the centuries progressed, the instrument grew to have an increasingly larger bore and bell size, which produced an even deeper, more sonorous timbre. Bach used trombones to reinforce the chorus in fifteen of his cantatas, but it was

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March 15 Wednesday	NEC Symphony Orchestra	Alexander Schneider, Conductor Stravinsky, *Apollo Musagete* Mendelssohn, *Symphony No. 4 ("Italian")* Mozart, *Clarinet Concerto* Ron Chen-Zion, co-winner of NEC Concerto Competition
April 27 Thursday	NEC Wind Ensemble	Frank L. Battisti, Conductor "A Salute to Georges Longy" Celebrating the Longy Club, Boston's first professional wind ensemble

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Gluck and Mozart who really began to explore the unique qualities of the alto, tenor, and bass trombone trio playing independently of vocal parts. Except in his *Requiem*, Mozart's use of the trombone in his six masses is not particularly imaginative, but in *Don Giovanni* and *The Magic Flute* the trombones were called on to represent deeply religious and supernatural events. By the time of Beethoven, who introduced a trio of trombones into the symphony orchestra for the first time in his Fifth Symphony, the shackles of the church and opera house were off.

In his *Treatise on Instrumentation* (1843), Berlioz said

> In my opinion, the trombone is the true head of that family of wind instruments which I have named the 'epic' one. It possesses nobility and grandeur to the highest degree; it has all the serious and powerful tones of sublime musical poetry, from religious, calm, and imposing accents to savage, orgiastic outbursts. Directed by the will of a master, the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament, or a bright hymn of glory; they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices.

True, and so much more. It was the trombone that Mozart chose to represent the "last trumpet" in the "Tuba mirum" of his *Requiem*. To be fair, it should be noted that Mozart was familiar with Martin Luther's German translation of the Bible, which erroneously used the German word "*posaune*" — "trombone"—where it should have said "*tromba*" — "trumpet"; the trombone did not exist in Biblical times, but Luther preferred its tone to that of the trumpet. But consider such exciting moments in music as the chorale in the finale of Brahms's First Symphony. Or the Valkyries flying through the air during Wagner's "Ride of the Valkyries." Or the dramatic, heart-stopping trombone solo in Mahler's Symphony No. 3. Or the swaggering, cocky representation of Napoleon in Kodály's *Háry János*.Or the tortured, painful lament in Shostakovich's Symphony No. 15. Without the trombones,

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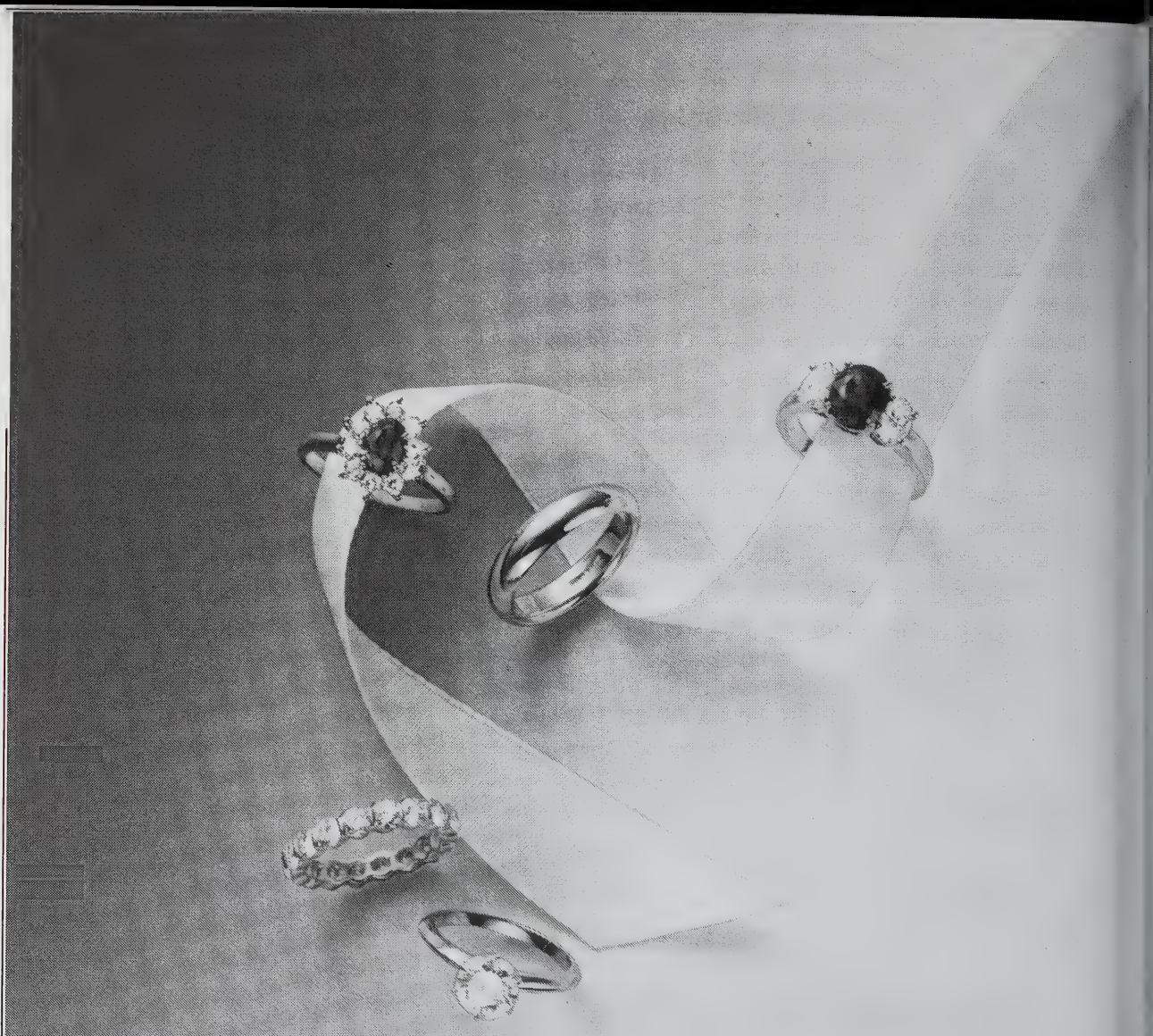
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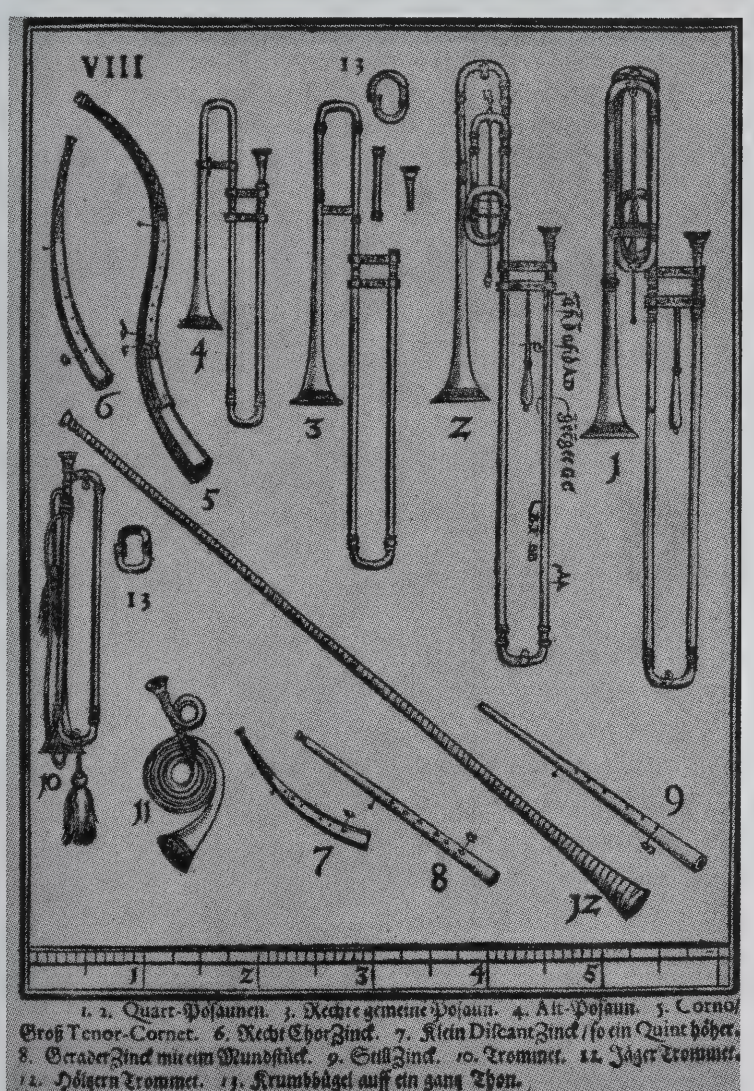
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these great and sublime moments in music would not exist, for it is the unique flexibility of the "slush pump" that makes these moments work.

However, all of these wonderful moments do not occur without a price. Observant concertgoers will notice, as did Charles Marie Widor in his book *The Modern Orchestra* (1907), that composers often make extreme demands on trombone players in order to achieve their desired results. In many pieces, for example, the trombones are reserved for the final movement, as in Beethoven's Fifth, *Pastoral*, and Ninth symphonies, Berlioz's *Symphonie fantastique*, and Brahms's First and Fourth symphonies. Observing that the first trombone player is required to play very quietly at the top of his register after waiting through three movements of Schumann's Symphony No. 3, Widor writes:

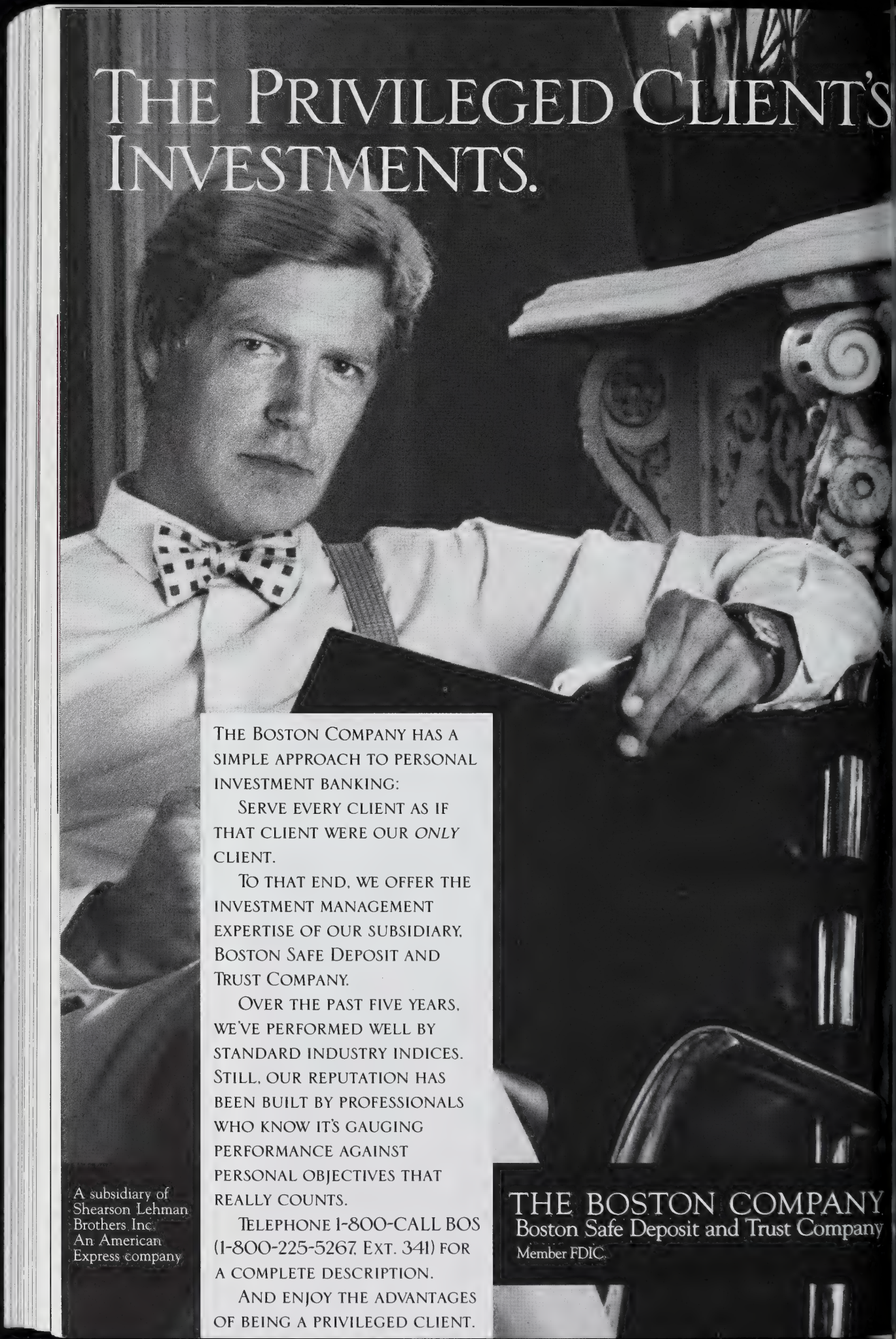
> This is a very dangerous composition. Yet, in our modern orchestras, we have players skilful enough to sound these high notes harmoniously on their tenor trombones, the public not even so much as suspecting the difficulty. But professionals, aware of the danger, feel a thrill of suspense at the beginning of the piece, and only breathe freely when the difficulty has been overcome.

There are also times when composers write long, extended passages—loud or soft—with no place to breathe. While this is a wonderful sound (witness any Sibelius



1. 2. Quart-Posaunen. 3. Rechte gemeine Posaun. 4. Alt-Posaun. 5. Corno/ Groß Tenor-Cornet. 6. Recht Chor Zinck. 7. Klein Discant Zinck / so ein Quint höher. 8. Gerader Zinck mit einm Mundstück. 9. Still Zinck. 10. Trommet. 11. Jäger Trommet. 12. Höltzern Trommet. 13. Krumbbügel auff ein gantz Thon.

From Michael Praetorius's "Syntagma musicum" (1618): a woodcut showing Renaissance brass instruments, with the trombones numbered 1 through 4


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or Bruckner symphony, for instance), it does pose unique problems. Again, to quote Widor:

> Ask the trombones to play . . . long sustained tones; you will see them shake and beg for time to collect their strength, and indeed they have need of it all. But can there be anything more dramatic or impressive than . . . these sounds of brass?

Symphony-goers might observe us puffing our cheeks at times, seemingly in violation of the first rule of brass playing, to help ourselves through such passages. This is not, however, a result of poor technique; rather we are doing what is called "circular breathing," which is the ability to inhale through one's nose at the same time as exhaling through one's mouth. This is an invaluable tool for the low brass player, and a skill at which the BSO's tuba player, Chester Schmitz, is a recognized expert.

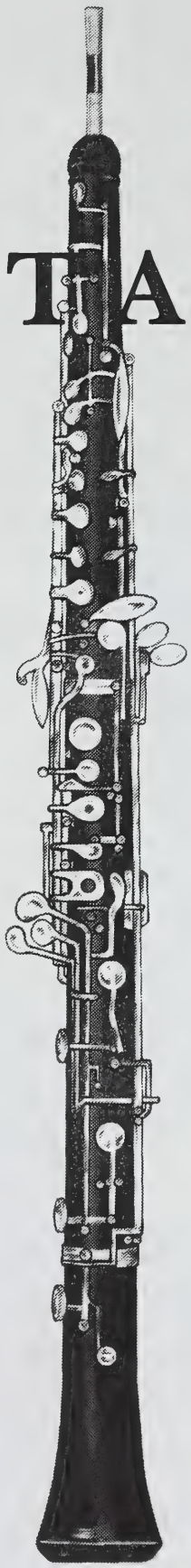
There are also unique effects that the trombone alone among wind instruments can create, principal among them being the glissando. This is simply the ability to "slide" smoothly from one note to another without any break. Long a part of the jazz player's repertoire, it was unknown among orchestral wind players until the beginning of this century. When Widor first heard a glissando performed by a jazz trombonist, he commented

> Lately, as I was passing near a public ball-room, I heard such strange bellowings escaping from the trombones that I went in and asked the performers . . . to show me their music. It was an astonishing effect! One would have thought it was the Beast in Revelation, with a cracker tied to its tail, roaring "Fire!" through a speaking trumpet. It is not likely that this effect will ever be used in a symphony; I only mention it here on account of its rarity.

But enter the symphony orchestra it did, from its first use by Schoenberg in his *Pelleas und Melisande* to nearly every orchestra composition Maurice Ravel wrote that used trombones.

All of this gives the trombonist reason to go on, but there is even more. Perhaps the greatest benefit of playing the trombone is that we sit in the back row of the orchestra, directly opposite the conductor, with a clear and unobstructed view (save for a periodically overenthusiastic contrabassoon player or cellist). During our long periods of rest (and there are many—remember, trombones are saved for the very special moments), we can see it all: conductor, colleagues, and you, the audience. Could there be a better vantage point from which to experience glorious music? I think not. I guess it was worth all that practicing I did back in the fourth grade. And each night as I head home, I hope that you, dear listener, think it was worth it, too.

The Boston Symphony Orchestra's bass trombone player since May 1985, Douglas Yeo has written more than a dozen articles on the trombone and orchestral playing for various journals and magazines, including *Christianity Today*, *The Instrumentalist*, and the *International Trombone Association Journal*. His interest in the history of the BSO has led him to do extensive research in the Boston Symphony archives, resulting in the publication of four photo/historical articles on BSO brass players from 1881 to the present.



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil,* Greek *aulos,* and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French ''haulx-bois'' or ''hault-bois'' which was transcribed by the Italians into *oboe* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Charles H. Watkins has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts. • Whatever the special insurance protection challenge, Charles H. Watkins & Co. will find the solutions you need.

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MAHLER — Symphony No. 7

Langsam (Adagio)—Allegro con fuoco
Nachtmusik. Allegro moderato
Schattenhaft. Fliessend, aber nich schnell
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Nachtmusik. Andante amoroso
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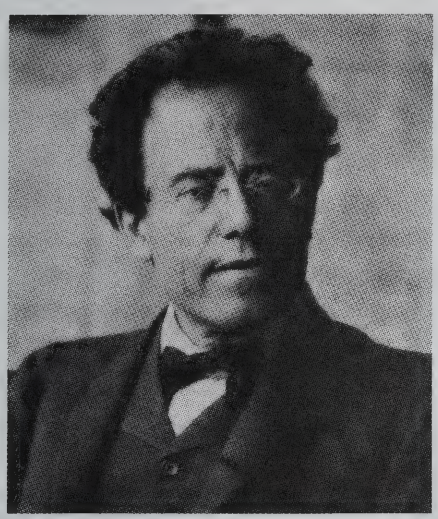
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Gustav Mahler
Symphony No. 7



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed the second and fourth movements of what became his Seventh Symphony during the summer of 1904 and added the remaining three movements the following summer. Mahler himself conducted the first performance of the work on September 19, 1908, in Prague. Frederick Stock led the Chicago Symphony in the first American performance on April 15, 1921. The Boston Symphony Orchestra first played the Seventh under Serge Koussevitzky on October 15, 1948. The orchestra's only other performances were given by William Steinberg (December 1970 and March 1971 in Boston, with tour performances in London, Vienna, and Paris the following month), Seiji Ozawa (April 1980), and Bernard Haitink (the most recent subscription performances, in November 1985). The symphony is scored for two piccolos, four flutes (the third doubling as second piccolo), three oboes, English horn, E-flat clarinet, three clarinets, bass clarinet, three bassoons, contrabassoon, tenor horn in B-flat, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, tambourine, cow bells, tubular bells, mandolin, guitar, two harps, and strings.

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-87) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn*. From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony). Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.

But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of this new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a set of unrelated songs including one of his most typical and best-known, "*Ich bin der Welt abhanden gekommen.*" The "Rückert symphonies"—the Fifth, Sixth, and Seventh—are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max Marschalk concerning his First Symphony, which had once had a sort of literary



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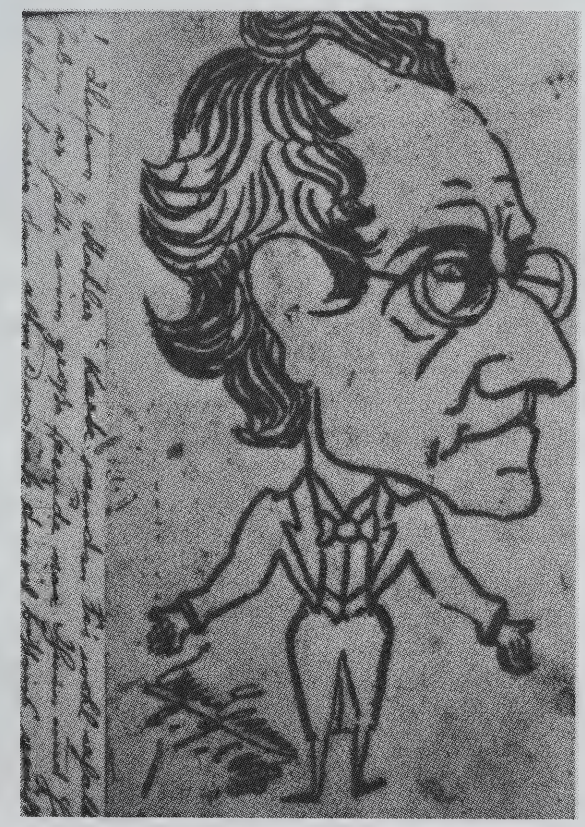
program that Mahler later suppressed:

> I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer has benefited so much as Mahler from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the "inner program."

During the years of the "Rückert symphonies," Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a "summer composer," since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)

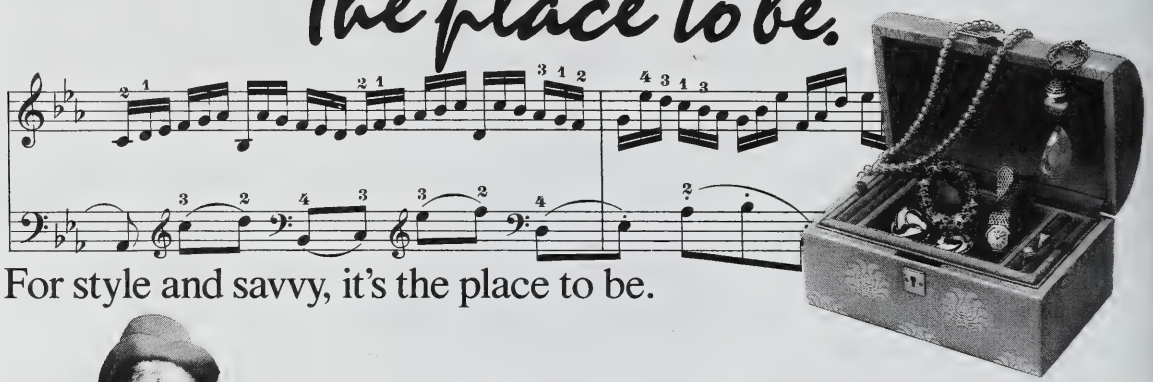
These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler's marriage to Alma Maria Schindler, a period that also saw



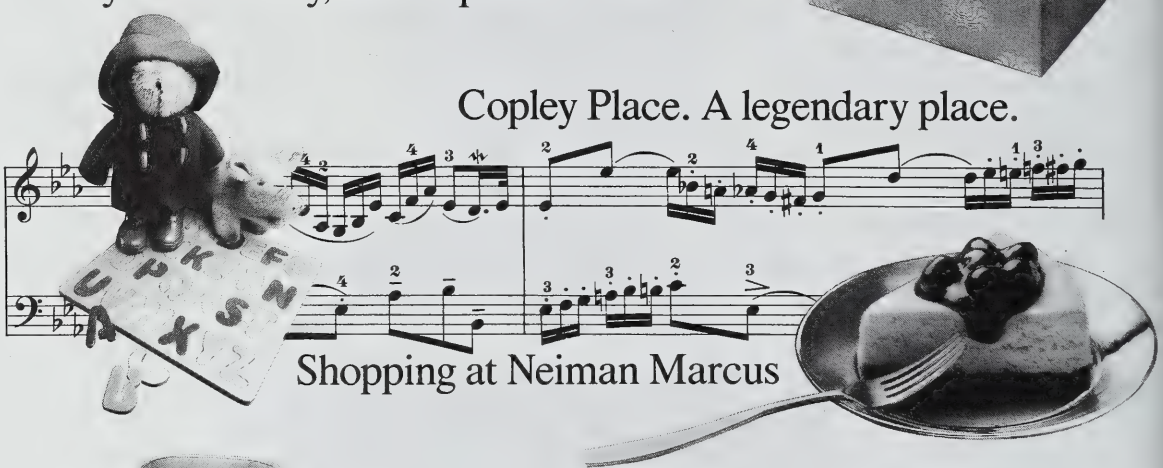
A caricature of Mahler by Enrico Caruso

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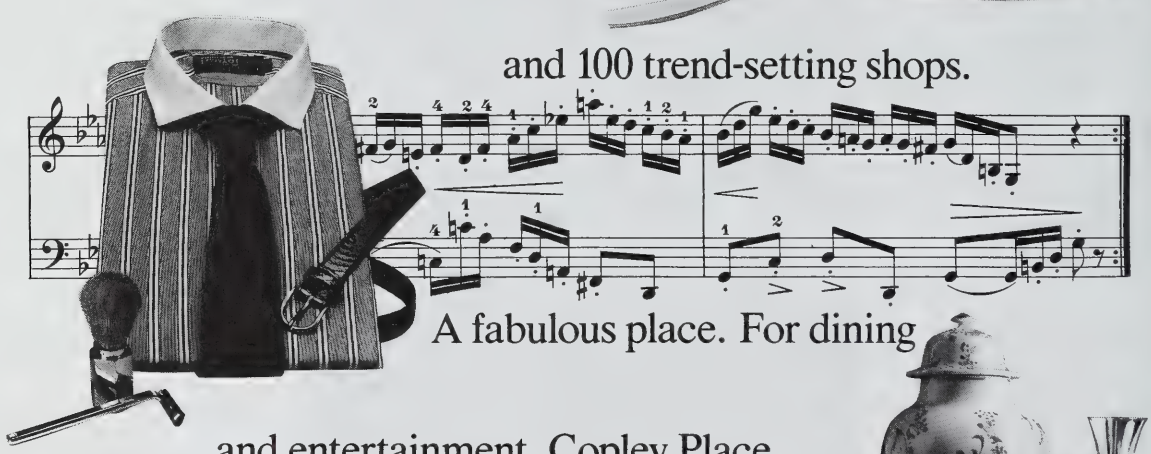


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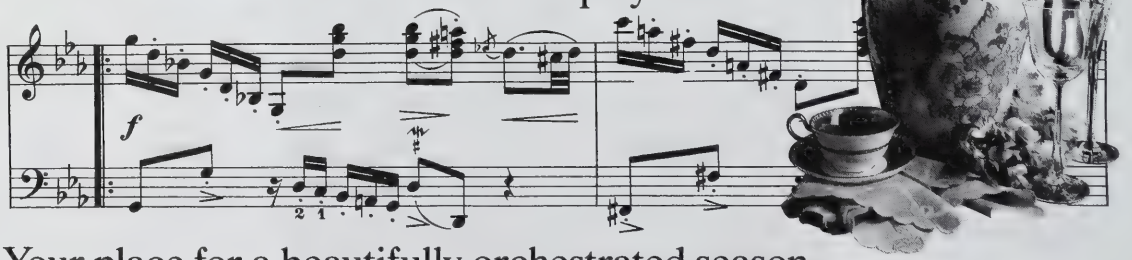
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the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma's influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare Mahler's output from his marriage in 1902 to 1907—four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until very recently, most biographers have emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, and overlooked the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike—always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth

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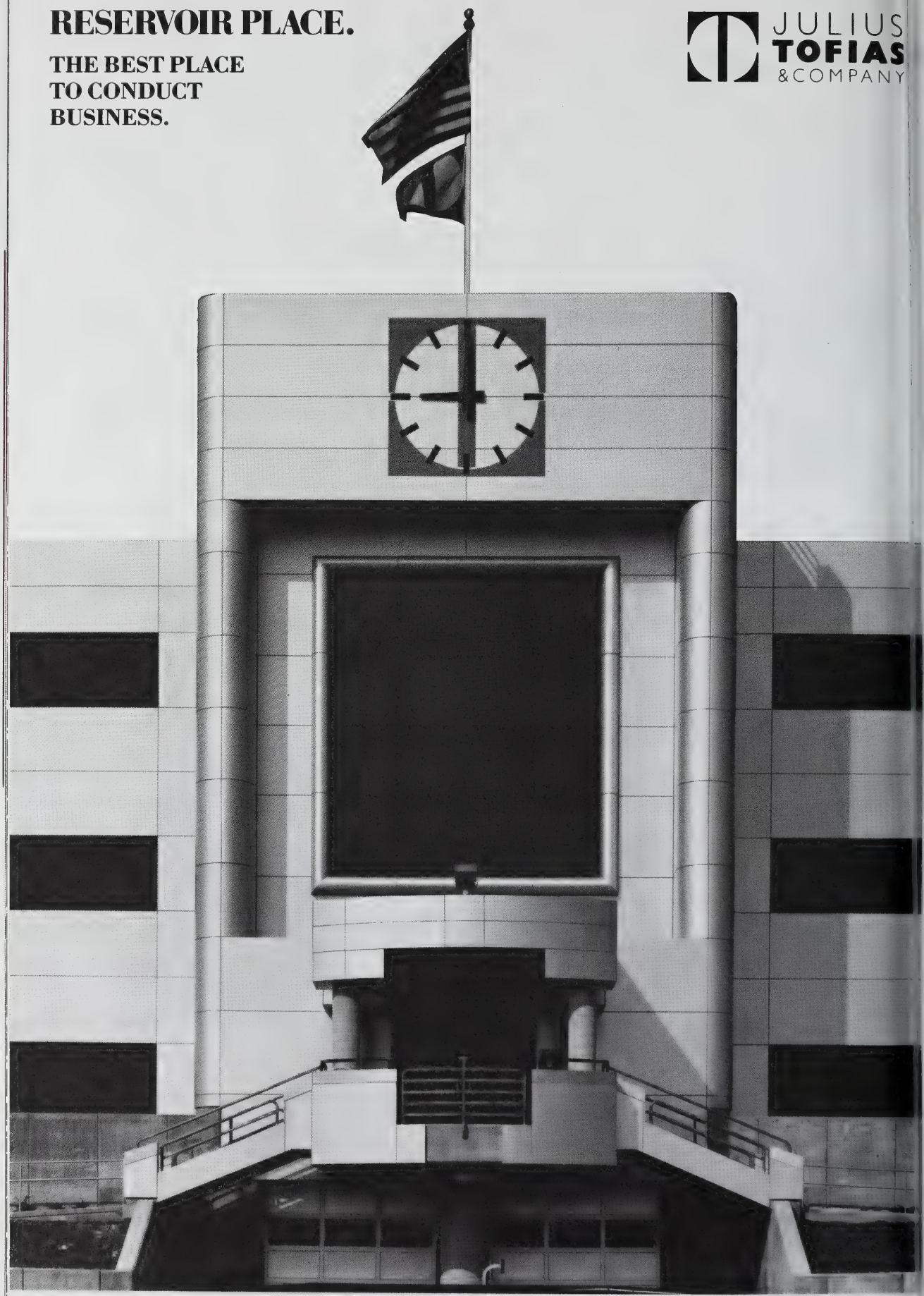
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along with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael Kennedy has aptly characterized as Mahler's "*Eroica*," passing from tragedy to triumph. During the summers of 1903 and 1904 he wrote the Sixth Symphony, starting in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on July 5, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out of Vienna to help in this crisis, herself suffered a heart attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde* and the Ninth and unfinished Tenth symphonies—all express in various ways and with ineffable delicacy his sense of the fragility of life and the sorrow of leavetaking.

But the Rückert symphonies predate the crisis, and although some of them deal with tragic themes, the overall character of the three is affirmative. This is especially true of the Fifth and Seventh, the pillars surrounding the "*Tragic*" Symphony, as Mahler called the Sixth for a time. The two gigantic flanking works show a number of

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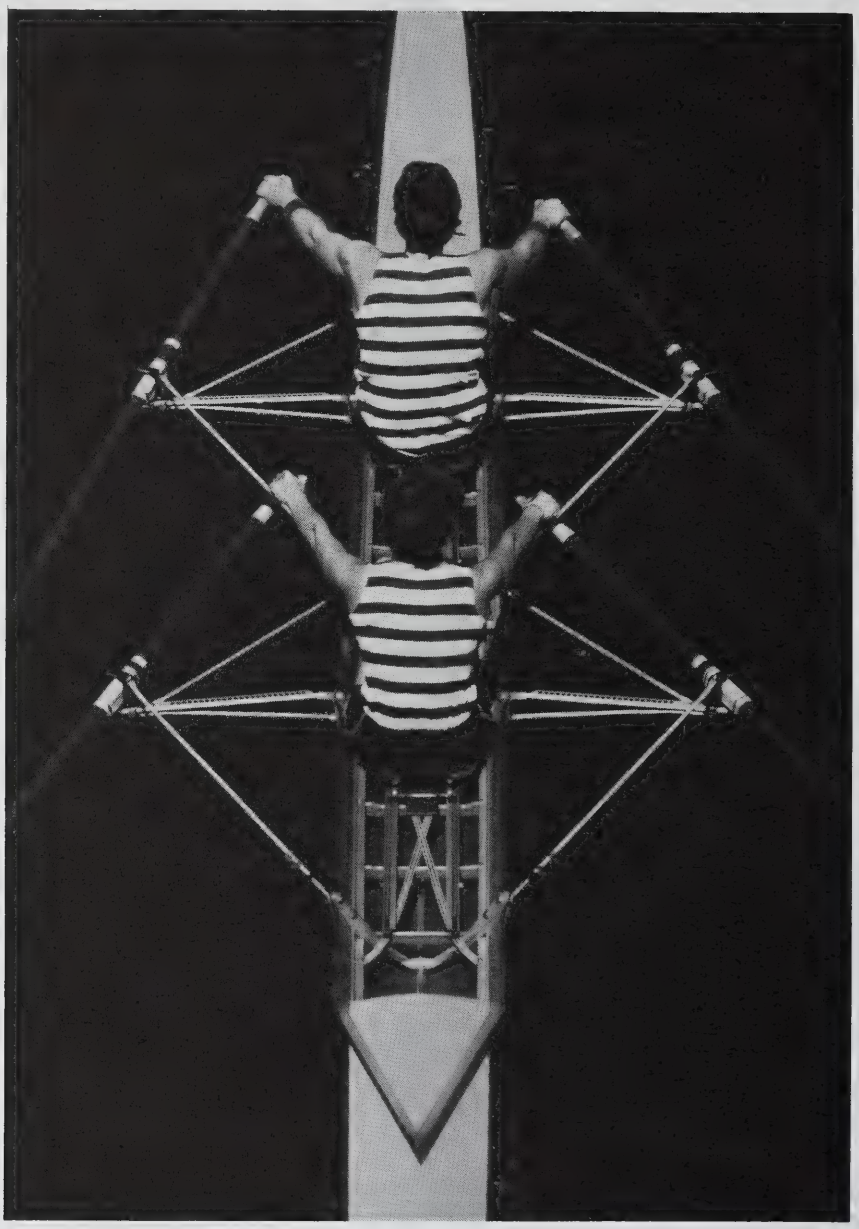
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similarities. Both begin in a minor key a semitone below the concluding key (which in both cases is in the major mode). In both, the overall structure consists of five movements grouped into a subdivision of three units (though the groupings are differently accomplished). When one adds to this the fact that the opening theme of the Seventh bears a striking resemblance to that of the Sixth, it is easy to see why the Seventh has been branded as "repetitive." But the sequence of moods is very different, and the diverse character of the different movements yields all in all an effect quite different from that of either of the earlier works. And the fact that Mahler confessed to having written the second and fourth movements a full year before the rest has allowed easy potshots from those who wish to claim that the piece lacks unity. But it is the end product that determines whether it is unified, not the circumstances of its composition.

During the summer of 1904 Mahler wrote the two movements headed "*Nachtmusik*." This was not a reference to Mozart's "little" night music; they reflect Mahler's interest in the moods, whims, and fancies of the night—especially in the form the symphony finally attained, with an oddly dark and mysterious scherzo between the two nocturnes. This emphasis on things nocturnal has caused the symphony to be nicknamed "*The Song of the Night*," but the name is neither authentic nor appropriate, since it does not in any way fit the two large outer movements.

After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled



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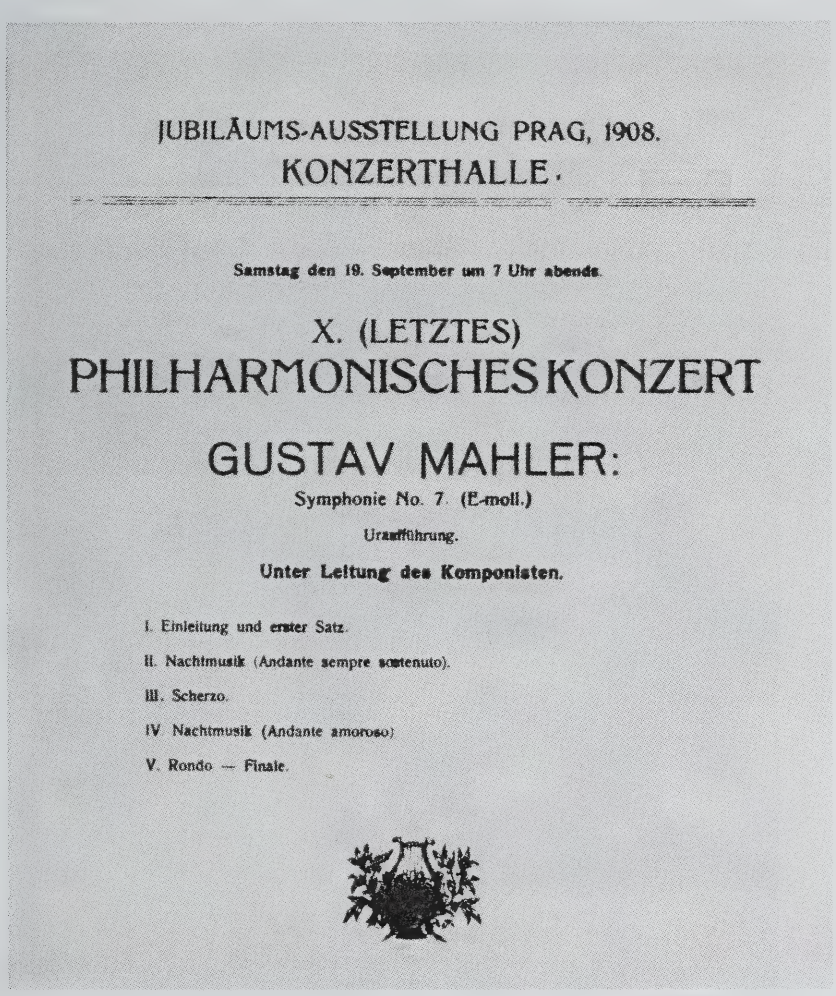
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in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

> In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come . . . I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks until I sank into gloom . . . then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home . . . I got into the boat to be rowed across. At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.

Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to



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IV. Nachtmusik (Andante amoroso)

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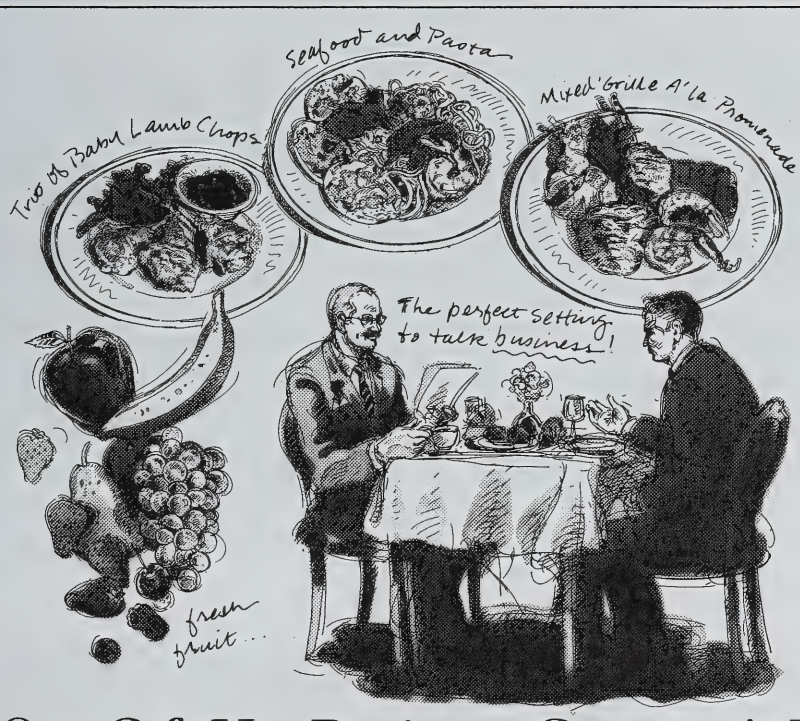
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Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilowitsch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philosophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

> One of the trumpeters asked Bodanzky in despair: "I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C-sharp." This made me think deeply about the lot of man, who also cannot understand why he must endure being "stopped" to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

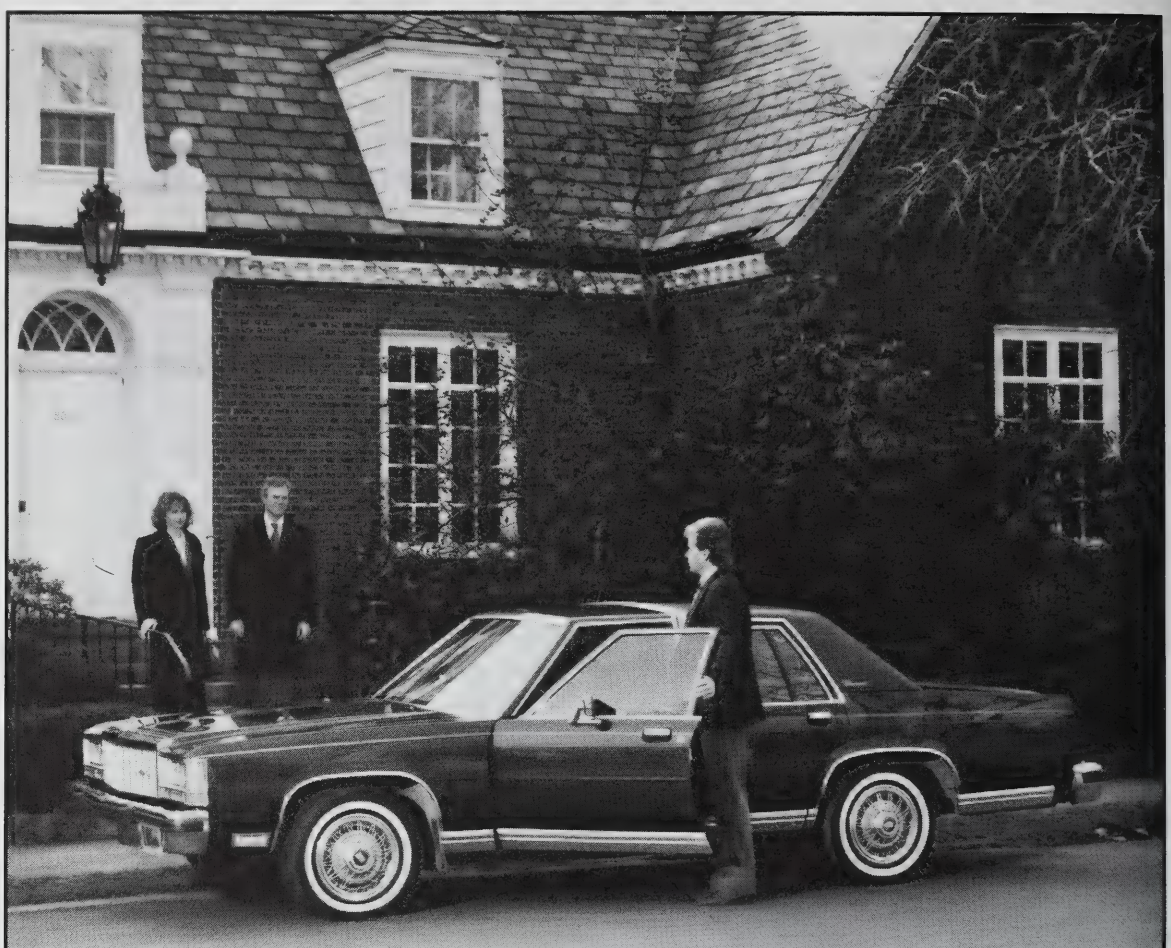
Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artificially whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic"!



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As with most of Mahler's symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be transformed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the composer. *Night Music I* is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. *Night Music II* is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It is openhearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well represent Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A-flat chord in the woodwinds, leading to a new tune in A-flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in 3/4) and conclude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

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The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of: *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

Seiji Ozawa and the Boston Symphony Orchestra will record Mahler's Seventh Symphony during the next few days as part of their continuing Mahler cycle for Philips records; it will be coupled with Mahler's *Kindertotenlieder*, which was recorded with Jessye Norman in Frankfurt during the orchestra's recent European tour. Meanwhile, there are excellent performances by Leonard Bernstein with the New York Philharmonic (DG) and by the Chicago Symphony under three different conductors: Georg Solti (London, coupled with selected songs from *Des Knaben Wunderhorn*, with Yvonne Minton, mezzo-soprano), Claudio Abbado (DG), and James Levine (RCA). Klaus Tennstedt's first-rate recording with the London Philharmonic, available for a while in a two-CD set, is out of the catalogue at the moment (EMI).

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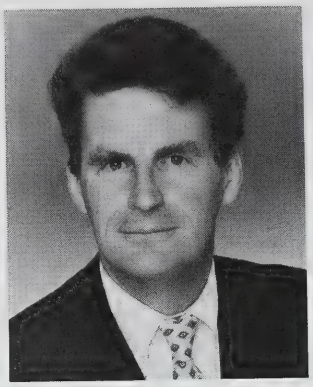
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Wednesday, March 15, at 7:30
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Thursday 'B'—March 16, 8-10:30
Friday 'A'—March 17, 2-4:30
Saturday 'B'—March 18, 8-10:30
Tuesday 'C'—March 21, 8-10:30

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HAYDN	*The Seasons*

Thursday 'D'—March 23, 8-10
Friday 'B'—March 24, 2-4
Saturday 'A'—March 25, 8-10

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VLADIMIR FELTSMAN, piano

ROUSSEL	Symphony No. 4
MOZART	Piano Concerto No. 27 in B-flat, K.595
RACHMANINOFF	*Symphonic Dances*

Thursday 'A'—March 30, 8-9:45
Friday Evening—March 31, 8-9:45
Saturday 'A'—April 1, 8-9:45

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KURT MASUR conducting

MENDELSSOHN	Symphony No. 3, *Scottish*
TCHAIKOVSKY	Symphony No. 4

Wednesday, April 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—April 6, 8-9:55
Friday 'B'—April 7, 2-3:55
Saturday 'B'—April 8, 8-9:55
Tuesday 'B'—April 11, 2-3:55

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

CAGE	*One Hundred and One* (world premiere; commissioned by the Boston Symphony Orchestra and the Fromm Music Foundation at Harvard University)
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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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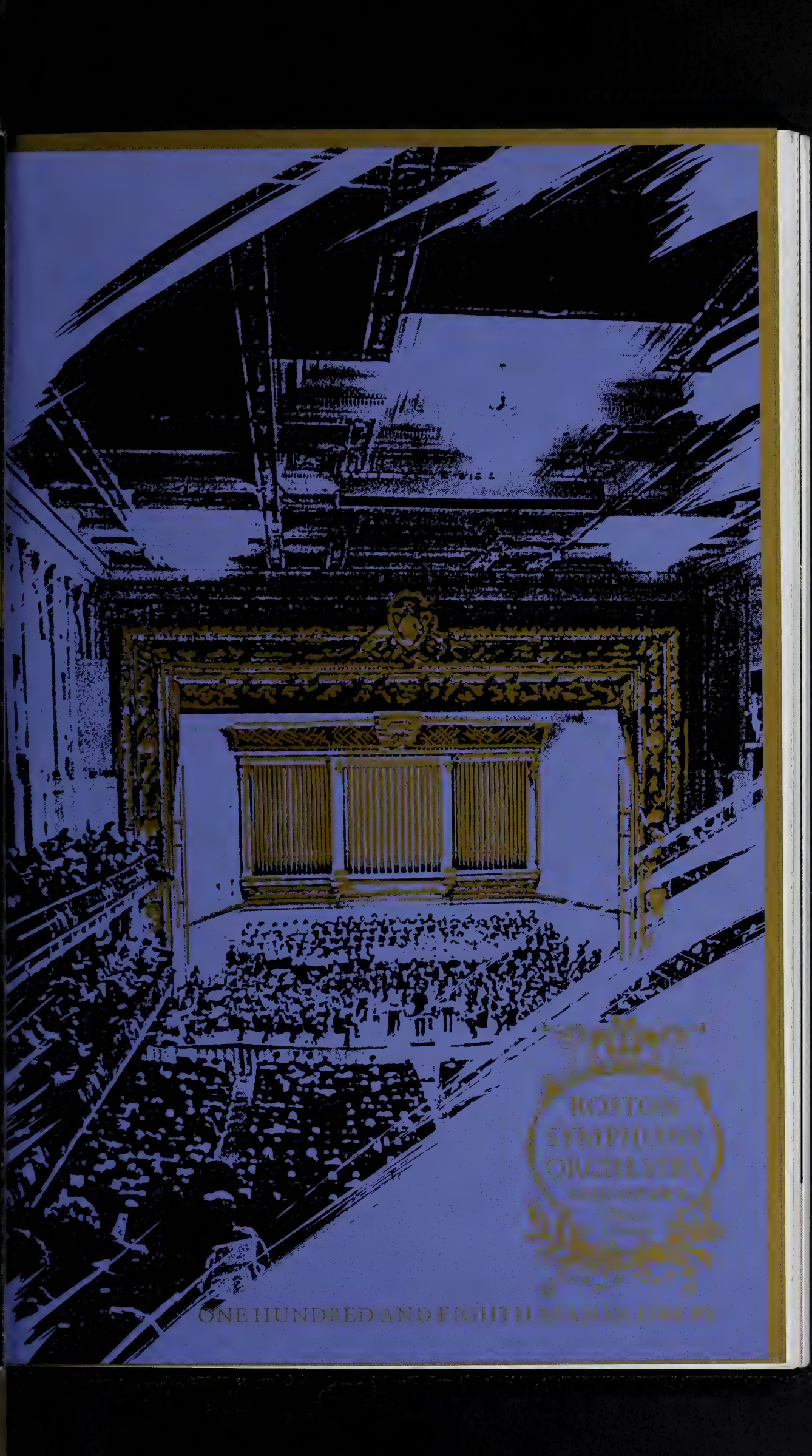
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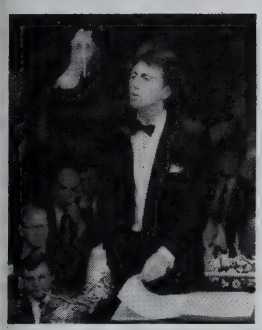
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BSO

Ronald Feldman Named Assistant Conductor of Boston Pops Orchestra



John Williams recently announced the appointment of Ronald Feldman as Assistant Conductor of the Boston Pops Orchestra. A member of the Boston Symphony Orchestra's cello section since 1967, Mr. Feldman has appeared as guest conductor with the Boston Pops Orchestra at Symphony Hall and at Tanglewood; in December he led three of the Christmas Pops performances. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, he was also music director and conductor for five seasons of the New England Philharmonic (formerly the Mystic Valley Orchestra). He has also appeared as guest conductor with the Pro Arte Chamber Orchestra, the Springfield Symphony, and the MIT Experimental Studio. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the New England Conservatory, the Tanglewood Music Center, and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

Serge Koussevitzky and the BSO on 1989 "Salute to Symphony" Compact Disc and Cassette

Produced with the cooperation of NYNEX, WCRB, and RCA, a special, limited-edition compact disc of historic performances recorded by Serge Koussevitzky and the Boston Symphony Orchestra is available as a 1989 "Salute to Symphony" gift incentive for your contribution of $50. Also available on cassette, the album includes the finale from Tchaikovsky's Symphony No. 4, the finale from Mozart's *Eine kleine Nachtmusik*, Strauss's *Don Juan*, Hanson's Serenade for Solo Flute, Harp, and Strings, Cowell's Hymn and Fuguing Tune, and the opening Adagio from Shostakovich's Symphony No. 8. Recorded by RCA between 1945 and 1950, the selections have been newly remastered for this album. The works by Cowell, Hanson, and Strauss have been previously available only in limited LP pressings; the Mozart and Tchaikovsky, originally issued on 78s, have been unavailable for many years; and the Shostakovich has never been available in any format. Quantities are extremely limited. To place your order, please call the Volunteer Office at (617) 266-1492, ext. 247.

"Bernstein at 70!" to Air on PBS's "Great Performances" on WGBH Sunday, March 19, at 8 p.m.

Relive the excitement and the emotion of last summer's Gala Birthday Performance celebrating Leonard Bernstein's 70th birthday at Tanglewood when PBS presents "Bernstein at 70!" on its "Great Performances" series. The two-and-one-half-hour program will be televised in stereo on Sunday, March 19, at 8 p.m. by WGBH-Channel 2 in Boston (check local listings for the date and time in other areas). "Bernstein at 70!" has already been seen by millions of viewers in more than twenty countries worldwide; this is the program's first showing in the United States. Joining Seiji Ozawa, John Williams, and the Boston Symphony Orchestra are guest conductors John Mauceri and Michael Tilson Thomas, and guest artists including Patti Austin, Lauren Bacall, Victor Borge, Betty Comden, Lukas Foss, Jerry Hadley, Barbara Hendricks, Quincy Jones, Larry Kert, Christa Ludwig, Yo-Yo Ma, Bobby McFerrin, Midori, Kurt Ollmann, Robert Osborne, Mstislav Rostropovich, Dawn Upshaw, and Frederica von Stade. The program also includes filmed greetings from Barbara Cook, James Levine, Zubin Mehta with the New York Philharmonic and the Israel Philharmonic, Yehudi Menuhin, Itzhak Perlman, Harold Prince, Stephen Sondheim, Isaac Stern, Kiri Te Kanawa, Michael Tilson Thomas with the London Symphony, and Richard Wilbur. Bernstein's children—Nina Bernstein, Alexander Bernstein, Jamie Bernstein Thomas, and David Thomas—offer a special birthday tribute to their father, whose life and music is celebrated through historic film footage and a taped seg-

References furnished on request



Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Aaron Copland
Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
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ment from Tchaikovsky's Fifth Symphony with the Boston Symphony Orchestra as conducted by Mr. Bernstein on the final concert of last summer's Tanglewood season. Don't miss "Bernstein at 70!" on PBS's "Great Performances," Sunday, March 19, at 8 p.m.

BSO Members in Concert

Max Hobart conducts the North Shore Philharmonic Orchestra on Sunday, March 19, at 7:30 p.m. at Salem High School Auditorium. The program includes Copland's *Quiet City*, the world premiere of Donald Leclair's Episode for Woodwind Quintet and Orchestra, Warlock's *Capriol* Suite, and the Symphony No. 1 of Sibelius.

BSO principal trombone Ronald Barron presents a Boston University School for the Arts faculty recital on Wednesday, March 29, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue; assisting artists include BSO principal trumpet Charles Schlueter, the Boston University Wind Ensemble, and pianist Frederick Wanger. The program will include music of Hindemith, Weber, Herbert Clarke, Arthur Pryor, and others; admission is free.

Harry Ellis Dickson conducts the Boston Classical Orchestra in an all-Mozart program including the overture to *Così fan tutte*, the Violin Concerto No. 5 in A, K.219, with BSO associate concertmaster Tamara Smirnova-Šajfar as soloist, and the Symphony No. 38, *Prague*, on Wednesday, March 29, and Friday, March 31, at 8 p.m. at Faneuil Hall. Tickets are $18 and $12 ($8 students and seniors). For more information, call 426-2387.

Collage New Music, with guest conductor Charles Fussell, concludes its sixteenth season with "Short Circuits: An Electronic Program," at the Longy School of Music in Cambridge, Monday, April 3, at 8 p.m. The program includes music of Ronald Perera, James Dashow, Morton Subotnick, and Maurice Ravel, the Dashow work in its American premiere, the Perera and Subotnick works in their Boston premiere. Tickets are $10 general admission ($5 students and seniors). For more information, call 437-0231.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Lillian and Nathan R. Miller Chair

Classical music has been a major source of comfort and pleasure for Nathan R. Miller throughout his life. He and his wife, Lillian, have one married daughter and two granddaughters. Mr. and Mrs. Miller share a strong commitment to music and the universal joy it can bring to people of all ages and walks of life. Mr. Miller established the prestigious Nathan R. Miller Properties in 1960. He is also chairman of the board of Agassiz Village, a summer program serving the needs of inner city and suburban children, including the physically handicapped. Nathan Miller considers Seiji Ozawa to be one of the master conductors in the world; in 1976 he established the Seiji Ozawa Endowed Guarantor Fellowship at the Tanglewood Music Center in honor of the BSO music director. The Millers' endowed chair in the BSO's cello section is occupied by Carol Procter.

American Premiere Exhibit of Paintings by Charles Roussel in Symphony Hall, March 13-April 10

The Boston Symphony Orchestra is proud to present the first American showing of paintings by French artist Charles Roussel (1861-1936) in the Cabot-Cahners Room from March 13 through April 10. Part of the American premiere exhibit of Roussel's works at Vose Galleries, the Symphony Hall exhibit is presented in conjunction with the French Cultural Services and Vose Galleries. Cousin of composer Albert Roussel, Charles Roussel is considered France's foremost artistic interpreter of the coast of Normandy. Later this month, the Boston Symphony Orchestra will perform Albert Roussel's Symphony No. 4 under the direction of guest conductor Charles Dutoit. Members of the Roussel family will attend one of the concerts. In addition, Donna Heinley of Vose Galleries, curator of the exhibit, will speak at the Thursday-night "Supper Talk" on March 23. Tickets to the talk are available at $21 per person from the Volunteer Office, (617) 266-1492, ext. 177.



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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

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Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
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Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

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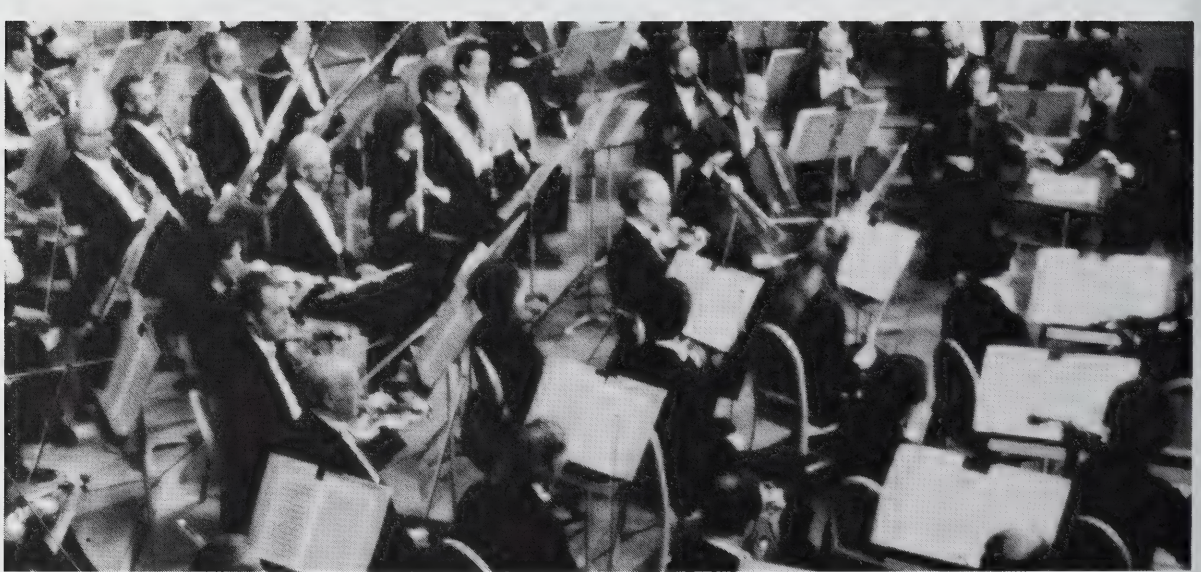
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§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





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Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

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‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
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Sandra and David Bakalar chair
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Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
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Lawrence Wolfe
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Walter Piston chair
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Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Mildred B. Remis chair
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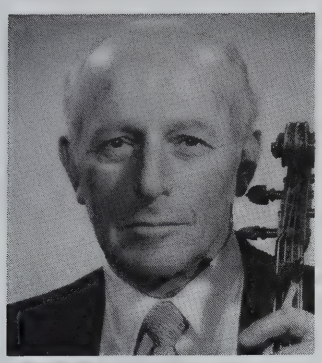
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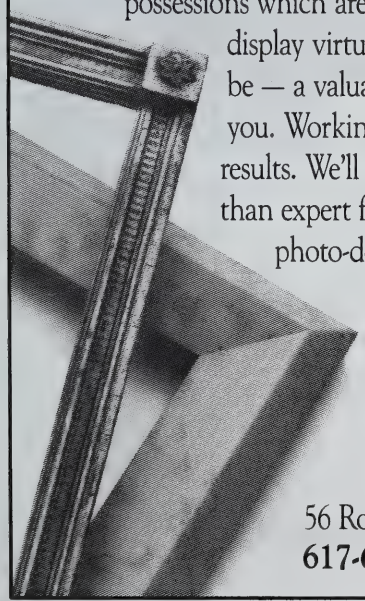
Jerome Lipson



Born in Boston in 1916, violist Jerome Lipson began violin lessons when he was nine and graduated from Boston Latin School, where his classmate Leonard Bernstein was his accompanist. After studying viola with Georges Fourel, he was a scholarship student for four years at the Curtis Institute in Philadelphia, where his teachers were Max Aronoff and Louis Bailly. At age nineteen, while home on vacation, Mr. Lipson persevered in his determination to play for Serge Koussevitzky, "walking in on him" at Symphony Hall; the conductor encouraged him to try joining the BSO one day. A charter member of the Tanglewood Music Center in 1940, Mr. Lipson was principal violist of the TMC Orchestra under Koussevitzky for its first three summers; there he also studied chamber music with Gregor Piatigorsky and Paul Hindemith. Then followed thirty-nine months in the United States Army Air Force with assignments as Airport Traffic Controller, violist in the AAF show "Winged Victory," solo violist with the AAF Symphony Orchestra under Felix Slatkin, and member of the Glen Miller Band. Mr. Lipson joined the Boston Symphony Orchestra in 1946, six months after leaving the service. A founding member of the Stockbridge String Quartet, he was also solo violist of the Zimbler Sinfonietta on its tour to South America. Mr. Lipson is proud to have represented his colleagues as a member of the BSO Players Committee for more than twenty-five years.

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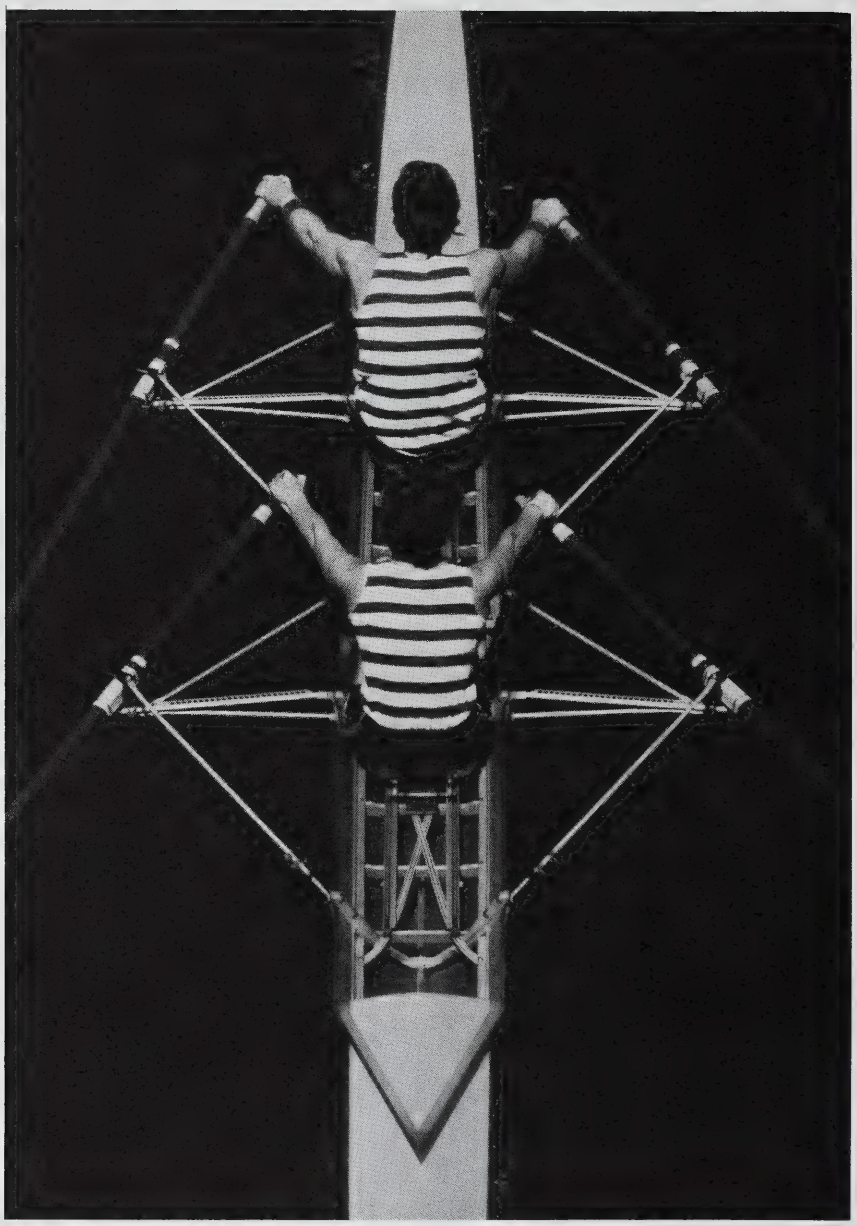


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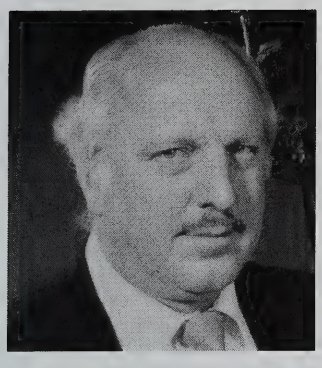


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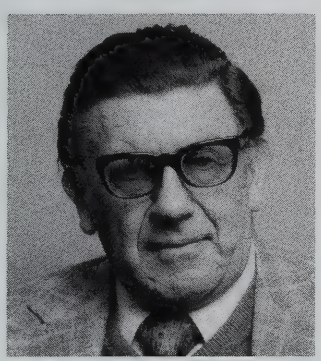
Members FDIC

Robert Olson



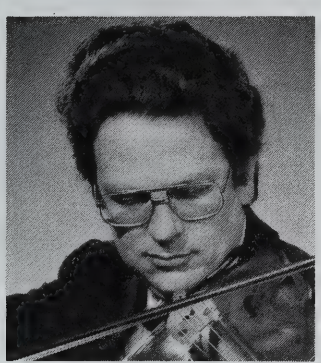
Born in Lake City, Minnesota, bass player Robert Olson studied at the University of Minnesota with Ray Fitch and Robert Jamieson. After a brief tenure with the Minneapolis Symphony and four summers with the Santa Fe Opera Company he moved to Boston, where he became a member of the Boston Symphony Orchestra's bass section in 1967. Mr. Olson has been a member of the Incredible String Quartet, the St. Paul Chamber Orchestra, and the Kansas City Philharmonic; in addition to playing the bass, he also enjoys playing classical guitar.

Charles Smith



Percussionist Charles Smith has had a perfect attendance record with the Boston Symphony Orchestra for more than forty-six years. Born in Newark, New Jersey, Mr. Smith studied at the Juilliard School of Music with Alfred Friese, Saul Goodman, Gene Krupa, and William Dorn. A faculty member at the Boston University School for the Arts, he has numbered many professional musicians among his former students, and he has lectured on percussion at numerous institutions. The composer of "Background Music for Family Arguments," Mr. Smith enjoys researching the history of percussion instruments and collecting rare instruments. Prior to joining the Boston Symphony Orchestra in 1943, he logged 600 performances of the opera *Porgy and Bess* in an orchestra conducted by Alexander Smallens; he was hired directly from that show by Serge Koussevitzky. Mr. Smith's family is a musical one: his wife is a former concertmaster of the Wellesley Symphony and his daughter is a professional pianist.

Ronald Wilkison



Ronald Wilkison grew up in Sacramento, California, where he began violin lessons as a fourth-grader under the tutelage of Jim Adair. While in his teens, he was chosen as a Fellow of the American Federation of Musicians and was sent to the Congress of Strings for further study. Mr. Wilkison joined the United States Army when he was eighteen, serving for five years; he played in the Army Band's Strolling Strings in Washington, including performances at White House dinners. Before joining the Boston Symphony Orchestra as a violinist in 1971 he was a member of the Baltimore Symphony and the Temple Institute String Quartet. Mr. Wilkison switched to the Boston Symphony Orchestra's viola section at the beginning of the 1982-83 season.



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HAYDN — *Die Jahreszeiten* (*The Seasons*), with text by Gottfried van Swieten, after the poem by James Thomson

Spring
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The appearance of this week's soloists is funded in part by income from the Ethan Ayer Fund.

Text and translation for *The Seasons* begin on page 36.

The evening concerts will end about 10:30 and the afternoon concert about 4:30.

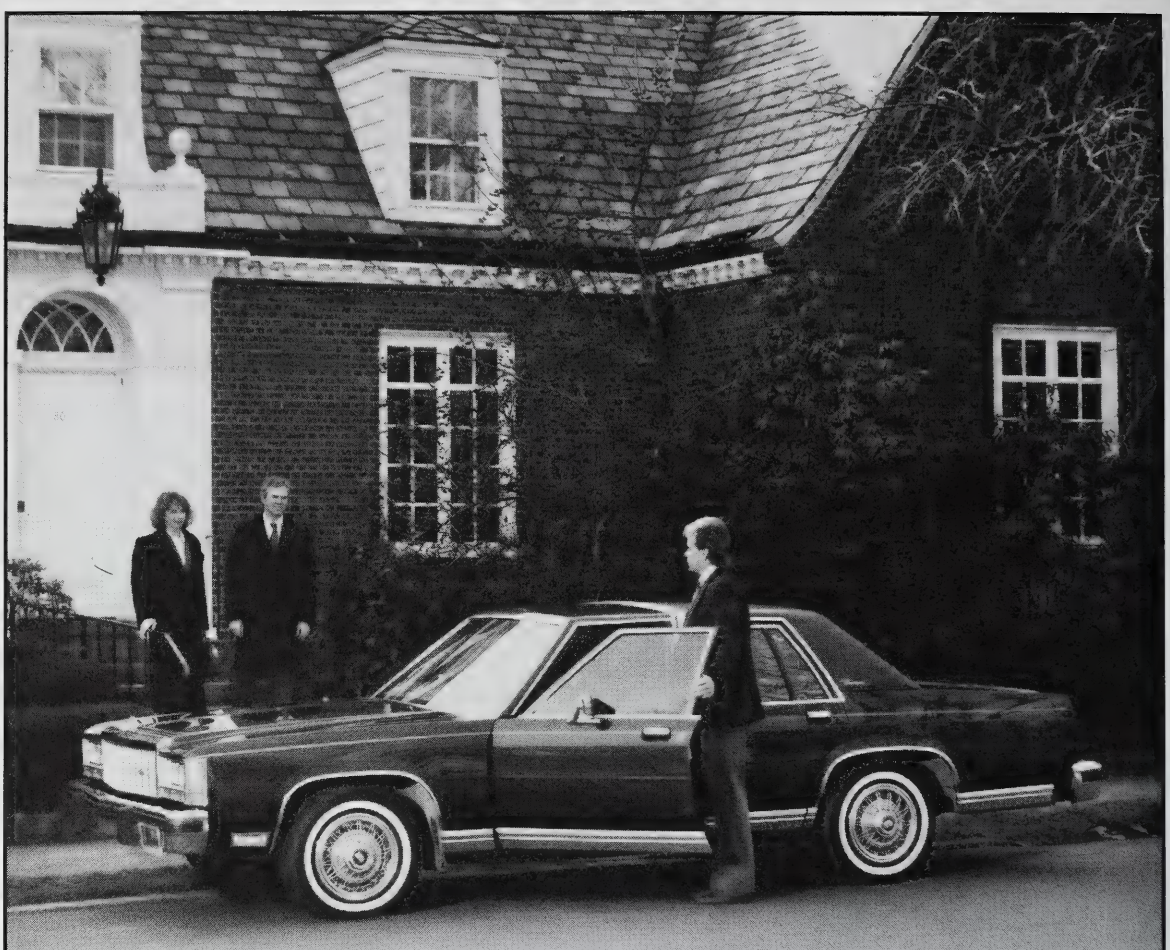
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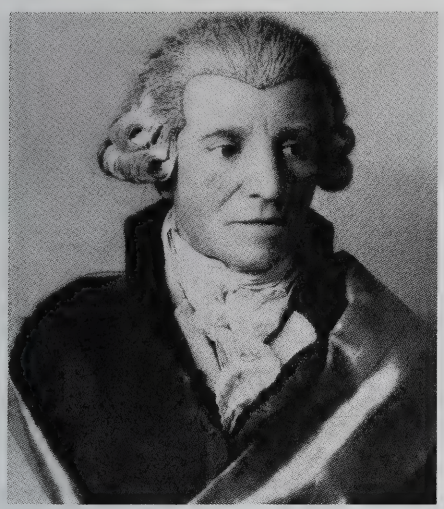
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Franz Joseph Haydn
Die Jahreszeiten (*The Seasons*)



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed Die Jahreszeiten *(*The Seasons*) in 1799 and 1800, using a text derived from four poems by James Thomson adapted and translated into German by Baron Gottfried van Swieten. The first performance took place at the Schwarzenburg Palace in Vienna on April 24, 1801. A partial performance took place in Boston on December 13, 1851, under the auspices of the Sacred Harmonic Society. The indefatigable B.J. Lang, who made a career out of filling in gaps in Boston's musical life, conducted the piece for "the first time in Boston in all four parts" with a chorus of 250 voices and a full orchestra on March 31, 1866. Only excerpts—individual arias and duets from* The Seasons*—were performed in Boston Symphony Orchestra concerts before 1905. After that year, no music from the work was heard in these concerts until Erich Leinsdorf conducted the first complete performances on January 1, 2, and 5, 1965, with soloists Helen Boatwright, Charles Bressler, and Thomas Paul, and the chorus of the Handel and Haydn Society. BSO performances were given on three later occasions, all under the direction of Seiji Ozawa: at Tanglewood in 1972, with Phyllis Curtin, Seth McCoy, Robert Hale, and the Tanglewood Festival Chorus, John Oliver, conductor; then in November 1977 and at Tanglewood in August 1978, with Phyllis Bryn-Julson, Robert Tear, John Shirley-Quirk, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. In addition to the three soloists (soprano, tenor, and bass) and a mixed chorus, the score calls for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, three horns, three trumpets, three trombones, timpani, triangle, tambourine, and strings, with piano continuo, to be played here on a fortepiano (a modern copy of the type of piano used in the performances of Haydn's day). The continuo pianist at these performances is Shirley Mathews.*

The people of the eighteenth century lived much closer to nature than most of us. Even the largest cities were small then. Most people lived in rural areas, where the cycle of the year, mandating proper times for tillage, sewing, or harvest, affected them directly. The natural world was so much a part of the human experience that it was often taken for granted. It appeared rather slowly in literature and art. Who would bother to write about something that everyone saw every day? The gradual change in attitude is marked by tiny events. The poet Petrarch, for example, climbed a mountain in April 1336, just to see the view from the top; he is apparently the first man to have done so—or at least the first to have written about it. Yet even as he stood looking in amazement at the panorama spread before him, his next action revealed that he still straddled the worlds of late Medieval and early Renaissance thought. Standing on the mountaintop, Petrarch opened a volume of Augustine's *Confessions* for a sobering and uplifting commentary on his experience.

A related but rather different view developed among eighteenth-century writers, who drew their ideas from a first-century Greek treatise, *On the Sublime*, attributed to one Longinus. Longinus compared the effects obtained by writers of profound emotion and serious thought with the awe that arises from viewing some of the largest, most powerful, or least accessible natural objects of human experience—stars, volcanoes, the mighty ocean. His book, much admired in the eighteenth century, led

to earnest literary cultivation of wonder and even terror in the contemplation of nature, an approach that strongly influenced the romantics of the early nineteenth century.

One of the literary works that marked the growing interest in the natural world—and perhaps the best-known poem written in English in the entire eighteenth century—was *The Seasons* by James Thomson (1700-48). Written in blank verse, it was published in parts over a period of years ("Winter" in 1726, "Summer" in 1727, "Spring" in 1728, and "Autumn" in 1730). The reponse was immediate. The author continued to revise and expand his work for much of the rest of his life. "Winter," for example, grew from 405 lines at publication to 1,069 in a 1746 revision. It remained immensely popular well into the next century. *The Seasons* is filled with images and anecdotes of the countryside, of seasonal activities, changes of weather, and the effect of those changes on the life of the inhabitants. In its final version it became something of a hodgepodge, but that did not affect its popularity in the least.

By mid-century it had been translated into German by B.H. Brockes, whose writing is most familiar to music lovers from his own treatment of the Passion set by Handel and drawn upon by Bach for some passages in the *St. John* Passion. Both the Brockes translation and Thomson's original were known to Baron Gottfried van Swieten, the prime mover in the creation of Haydn's *Seasons*. It was he who urged, pressed, badgered, bedeviled, and provoked Haydn to undertake the project, just as he had done (though with much less resistance on the composer's part) in the composition of *The Creation*.

The Baron, an old acquaintance of both Haydn's and Mozart's, was a musical enthusiast actively engaged in the revival of Bach and Handel for over a decade before he became involved with the librettos for Haydn's two late oratorios. Himself



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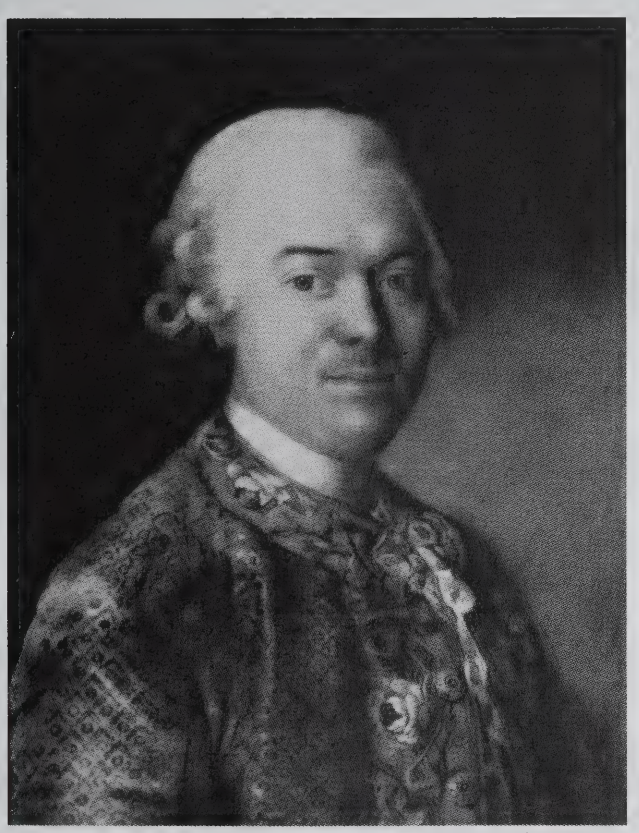
LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854

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an amateur composer of symphonies and *opéra-comiques*, van Swieten knew Haydn and Mozart well. Mozart, new to Vienna in 1782, became acquainted with a number of Handel's oratorios, then hardly known outside of England, through informal "sings" at the Baron's home. From 1788, van Swieten organized a series of oratorio performances, with Handel's works providing the core repertory, through a group of musically-minded aristocrats that he founded under the name of "*Gesellschaft der Associierten*" ("Society of Associates"), who paid the bills for the performances of oratorios in the town palaces of the various members. This society provided the organizational framework that led to the composition of Haydn's oratorios—the vocal version of *The Seven Last Words of Our Saviour on the Cross*, *The Creation*, and *The Seasons*.

Even as Haydn readied the first public performance of *The Creation* in March 1799 (it had been launched at a private performance eleven months earlier), van Swieten urged on him a new libretto, again adapted from an English source. Haydn expressed reluctance, contending that he was too old, too tired, and not in glowing good health. The Baron refused to take no for an answer. Eventually Haydn agreed to compose *The Seasons*. Van Swieten handed Haydn a libretto adapted from Thomson by way of Brockes, through very freely adjusted to accord with his own particular sentiments of religious Pietism. Naturally most of Thomson's poetry—in an elegant style of Latinate diction then quite new and all the rage—was lost in the translation, replaced all too often by van Swieten's prosaic lines. The Baron selected episodes that seemed suitable for music, dropped a great deal, and invented a little. When he gave his handiwork to the composer, van Swieten sent along with it an extended series of suggestions as to how each passage might be set to music. This would seem to be the height of hubris, but we must remember that van Swieten enjoyed a fine technical grasp of music (though he was not in any way original as a



Baron Gottfried van Swieten
(1730-1803)



A WORLD OF STYLE

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composer himself), and Haydn evidently appreciated his suggestions, accepting many of them. (The Baron had done exactly the same thing two years earlier with the text for *The Creation*.)

Over the years van Swieten's libretto has come in for a good deal of criticism. Its very first critic—and perhaps most damning—was the composer himself. On several occasions Haydn expressed concern at distinctly prosaic elements in the text, such as the platitudinous praise of industrious activity at the beginning of "Autumn." He told his biographer Griesinger that "he had been an industrious man all his life, but it had never occurred to him to set industry to music." More problematic though were the many picturesque images that van Swieten wanted Haydn to "illustrate" with music. The composer spoke rather bitterly about this on several occasions, particularly highlighting a passage of croaking frogs as "*französischer Quark*" ("Frenchified trash")— "French" probably because the Baron produced a passage from an opera by Grétry that contained this effect, in the hope that Haydn would imitate it. Haydn's remark was actually quoted in a review of *The Seasons* and led to some coolness between the composer and his aristocratic librettist.

Despite Haydn's disclaimers, it is hard to believe that he was entirely sincere in his complaints about the opportunities the text gave him to demonstrate his genius at "*Thonmalerei*" ("tone-painting"), as this technique was called in his day. For one thing, Haydn had eagerly grasped every opportunity that had been offered in *The Creation* for such illustration, from the roar of "the tawny lion" to the delicacy of "the light and flaky snow." The examples of tone-painting in The Seasons are no less delightful and imaginative. But some critics had objected to the whole idea; they had lamented the pictorial touches in *The Creation* as imperfections in what was, in all other respects, a masterpiece. I suspect Haydn's public comment about the frogs in *The Seasons* was more an attempt to disarm the critics—"See? Haydn doesn't *really* like them either!"—than a reflection of his own deeply felt sentiments. Haydn's art

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had always managed to tread a fine line between abstraction and concreteness, nowhere more delightfully than in the two great oratorios.

It is clear, in any case, that Haydn had a great deal of trouble composing *The Seasons*. He had never been a fast composer. The astonishing fluency of a Mozart, who could write an entire symphony in four days when necessary, was not his. He thought long and hard how to treat the various sections, from the largest scale of the piece down to the smallest detail. No doubt he sketched and reworked his ideas at least as much as he had with *The Creation*, though fewer sketches actually survive to document the process. Moreover, Haydn was now four years older than he had been when composing *The Creation*, and he was frequently sick. Yet he was clearly determined to compose a work that could stand next to *The Creation*, then widely regarded as the greatest single piece of music ever written.

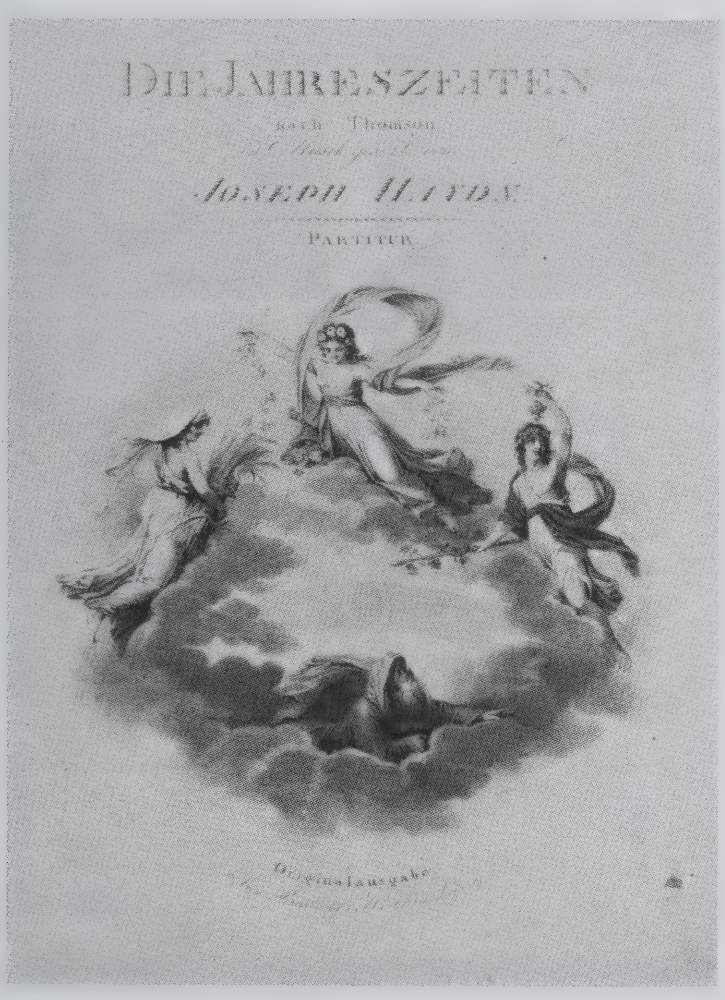
Despite Haydn's claims that he drove himself almost past bearing in his work on *The Seasons*, to the detriment of his health, the completed work provides a remarkable summation of the past even as it anticipates the future. *The Seasons* may lack the simple narrative thrust of *The Creation* and the elevated poetic diction derived from Genesis and *Paradise Lost*, but Haydn's music is, without question, rich compensation. Where *The Creation* told a linear tale, moving straight from God's summoning of the first light to Adam and Eve in the garden, *The Seasons* provides a series of largely unrelated genre scenes and moralizing commentary, divided into four sections, each with its own particular character. The musical numbers that make up these diverse types of music are all fairly short, but Haydn carefully balanced them for contrast and assembled them into coherent larger groupings.



The libretto for *The Seasons* encompasses an entire year. It is both a literal calendar year with all the activities that entails in country life and, less obviously, a metaphorical representation of the span of human life. Appropriately, Haydn's music is wonderfully inclusive, ranging in style from severe contrapuntal elaboration to light melodies infused with the character of folk tunes. There is bright music designed to accompany dancing and drinking, languorous music for the heat of summer, vigorous music for the rollicking sounds of the hunt (reflecting Haydn's own experiences following the hounds during his younger days in Esterházy service). His imagination remained at top form in the invention of musical analogues to the natural world, in the use of expressive orchestral colors to create mood, in the varied solutions to the problems of form.

Spring

Each of the four sections begins with an orchestral tone-painting. "Spring" opens with an impressive depiction of the transition from winter's cold and chill to the joys of the gentler season. The first four bars of the score offer an astonishingly stark representation of the winter through four descending notes, ending in a bare open fifth. The bulk of this introduction is a first-movement sonata form in G minor (with the more delicate secondary theme in B-flat suggesting perhaps the "light and flaky snow"), but the recapitulation leads to an extended, inconclusive ending, with gradual lightening of the orchestration and a turn toward the major mode. Here the



The title page from the first edition of "The Seasons"

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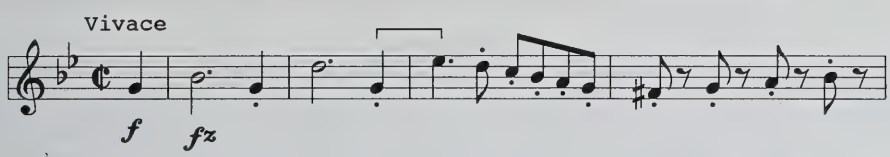
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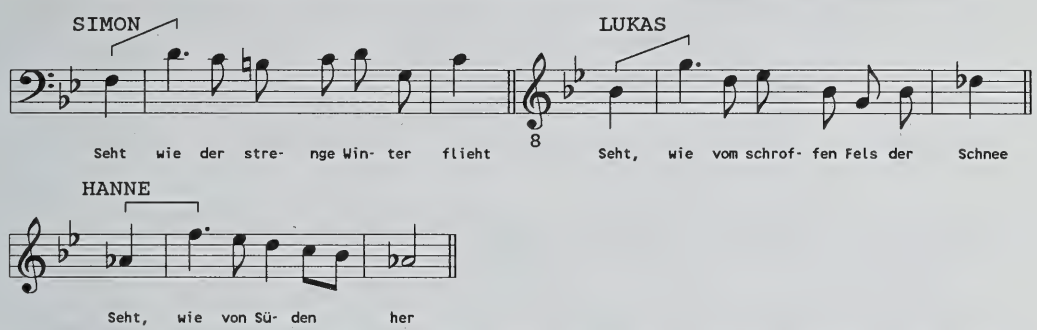
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three solo voices enter, symbolically moving from the lowest in pitch (bass) to the highest (soprano) as the darkness of winter yields to the approach of spring. One tiny melodic detail helps confirm the brightness of the new season. At the beginning of the orchestral introduction, the main theme included a prominent upward leap of a minor sixth, which strongly reinforces the sense of the minor key:



Each of the three soloists begins with an upward leap of a sixth, but the interval is a half-step larger, a major sixth, creating a corresponding sense of expansiveness:



This introductory movement leads directly to No. 2, the opening chorus, its proper completion, where the new season is welcomed by the chorus in the major mode anticipated since the soloists first entered.

The business of springtime, of course, is planting. As Thomson described it,

> Joyous th'impatient Husbandman perceives
> Relenting Nature, and his lusty Steers
> Drives from their Stalls, to where the well-us'd Plow
> Lies in the Furrow loosen'd from the Frost.
> There, unrefusing to the harness'd Yoke,
> They lend their Shoulder, and begin their Toil,
> Chear'd by the simple Song, and soaring Lark.
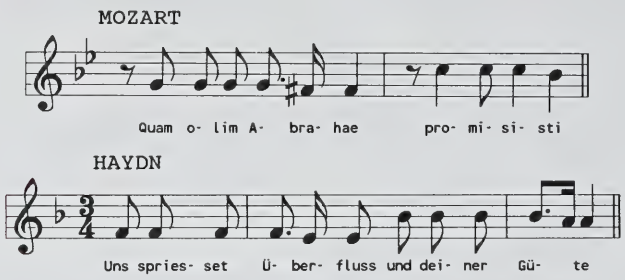
Van Swieten's libretto turns the husbandman's "simple Song" into whistling as he plows. He suggested that at this point Haydn should introduce an aria from a

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popular current opera (much as Mozart did in a scene in *Don Giovanni*). Haydn rejected the proposal in its literal sense, but accepted it in spirit. Evidently his farmer prefers symphony concerts to operatic performances. The music he whistles at work comes from one of the most famous of all Haydn's compositions, the *Surprise* Symphony. The result is a pure delight, justifiably one of the most popular numbers in the entire score.

The prayer that follows soon after (No. 6) is a heartfelt expression of thanks for the blessings of the new season. Haydn offers fresh combinations of performers here with the three soloists joining the chorus, itself heard as a four-part mixed ensemble but also with just the women's voices for a particularly bright sonority. This leads into a fugato that can hardly be anything but an homage to Mozart, quoting as it does a passage in his *Requiem*.



After a recitative, "Spring" closes with a large-scale number, a general expression of joy in the season and praise to God. The opening section, in A major, is almost operatic in its structure, and contains the first of those delightful tone-paintings that show the leaping of the young lambs, the fluttering of the fish, the swarming of the bees. The biggest surprise here, though, is the sudden change of key for the final

Tanglewood Festival Chorus Auditions
1989 Summer Season at Tanglewood

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1989 summer season with the Boston Symphony Orchestra at Tanglewood. Among the works to be performed are Schubert's Mass in E-flat under the direction of guest conductor Charles Dutoit; a semi-staged production of Honegger's *Jeanne d'Arc au bûcher*, with actress Marthe Keller as Joan, under the direction of Seiji Ozawa; and, also under Mr. Ozawa's direction, a concert performance of Bizet's *Carmen* with soprano Jessye Norman and tenor Neil Shicoff. There will also be a Friday-evening Weekend Prelude program of choral works by Brahms and Copland under the direction of John Oliver.

In addition, the Tanglewood Festival Chorus, John Oliver, conductor, has been invited to close the month-long International Choral Festival in Toronto this June. The only American chorus invited to participate, the Tanglewood Festival Chorus will present an afternoon concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction on Friday, June 30, and take part in the Festival's closing performance—Verdi's *Requiem* with the Toronto Symphony under the direction of Charles Dutoit—that same evening.

Open auditions will be held on Wednesday, March 22, at 6 p.m. in the Cohen Wing of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary; all materials for the audition will be provided. For further information, please call the Chorus Office at (617) 266-3513.

section. This was, in fact, one of van Swieten's suggestions to the composer: "I think that a key remarkably different from that of the preceding Song of Joy would create a good effect and would greatly bring into prominence the solemn and devotional aspect of the [choral] cry." Haydn agreed, and lifted the music from A to B-flat for the invocations to God and the powerful closing fugue.

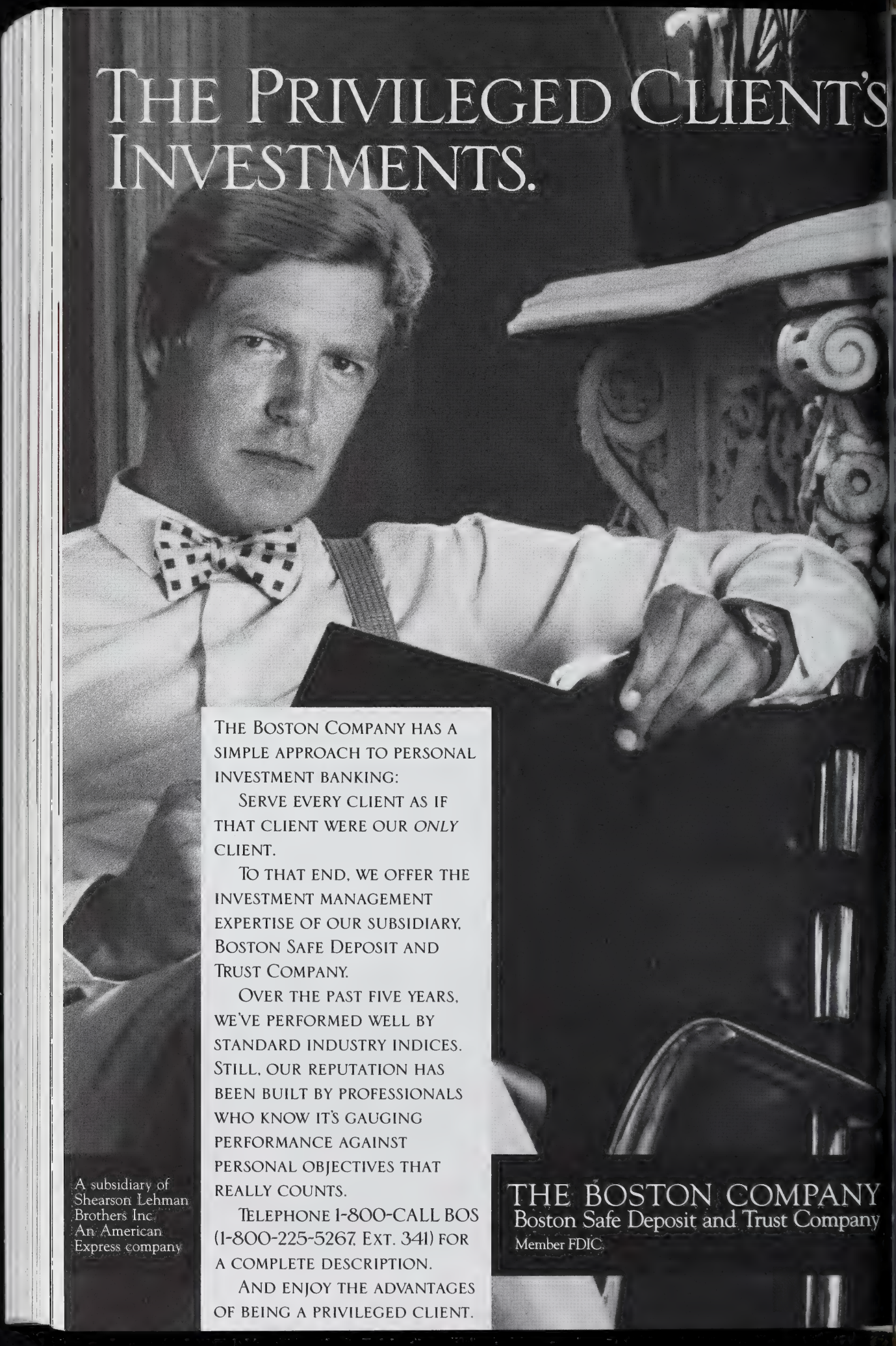
Summer

"Summer" begins with the early light of pre-dawn, a brief orchestral passage introducing the soloists, who describe the transition from night to day. The oboe offers its interpretation of "the day's herald" crowing at the approach of sunrise, calling the farmer to his work. The horn call of No. 10 begins with the actual notes used as a summons in Austrian villages at dawn to call the peasants to their fields. Now Haydn presents a full-scale musical depiction of the sunrise (No. 11), a daunting prospect because he was competing with one of his own most famous inspirations, the great first sunrise in The Creation. The mood here, though, is rather different, because this sunrise is a familiar though welcome sight to the folk of the countryside, and they hail its appearance and rejoice in a taxing exhibition of vocal display.

To express the dispiriting heat of a midsummer's day, Haydn composes a sequence of movements in slow tempos (a challenge he had already met with astonishing invention in *The Seven Last Words*). But at the end of the day, the soprano feels new vigor following lassitude (No. 15). Suddenly a summer storm comes on. Storm scenes have been part of dramatic music for centuries, but the conventions of representing them change rapidly with the change of musical style. Haydn scholar H.C. Robbins Landon considers No. 17 to be the first "modern" storm scene—"that is, the first to use a really large orchestra and to make it evoke the terrors of thunder and lightning." In this respect, Haydn anticipates Beethoven's *Pastoral* Symphony, Berlioz, Wagner, and many other later composers. With the power of the storm finally spent, the countryside comes to life again in the sounds of nature—the quail



The Redoutensaal in Vienna, where the first public performance of "The Seasons" took place on May 29, 1801


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calling its mate, the chirping of crickets, the song of the frogs (this is the specific passage that Haydn referred to as "Frenchified trash"). It is already evening, and the country folk look forward to the benison of "sweet slumber."
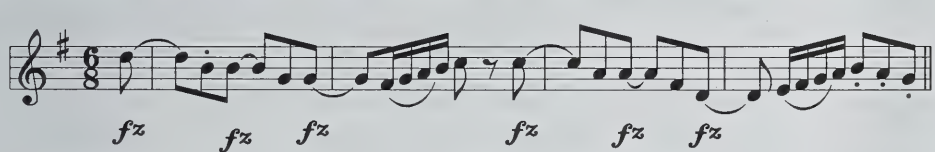
Autumn

In some respects, "Autumn" is the most conventional part of The Seasons, though it contains some astonishingly fresh music. The introduction, though supposed to represent "the farmer's satisfaction at the rich harvest," is an old-fashioned movement in the dotted style of the French Overture, scored in the manner of Haydn's works of thirty years earlier. This leads to Haydn's setting of the sententious text in praise of Industry. However cut-and-dried the composer may have found the words, he nonetheless produced a massive and powerful number, closing in a grand fugue.

Now that the harvest is in, we turn to lighter occupations—first a humorous love duet, in which Lukas extols the natural beauty of the healthy-cheeked country girls as opposed to the heavily painted faces of those who live in town. It could come straight from one of Haydn's own comic operas.

Then we turn to the hunt. Simon describes the hound on the scent, as the orchestra depicts the animal's excitement and frenzy when the trail is hot. Twice the tempo of the racing string parts speeds up, only to come to a sudden halt as the dog points "still as a stone." The bird's attempt to escape, the hunter's shot, and the bird's plummet to the ground are depicted in astonishingly graphic music reflecting Haydn's own pleasure in hunting. This is followed by a still grander hunt, a full-scale mounted chase, with horn calls and "tally-hos." Back in the 1760s, Haydn and his orchestra had greeted the returning Esterházy hunters with his Symphony No. 31, *With the Horn Signal*. Here he vividly relives the memories of his youth in music that is fresh and vital, with a truly magnificent sonority from his orchestra, led by four horns.

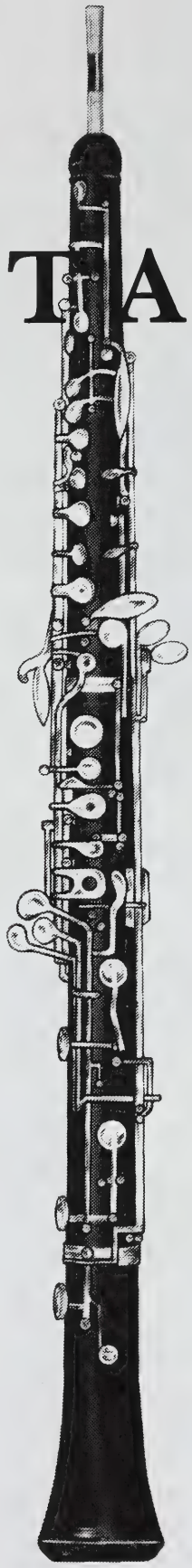
This section of the work closes with an extended, complicated, richly detailed party scene of dancing and drinking, building to a wonderfully crazy "drunken" fugue, in which the singers can't seem to find the beat—



—building to a final drunken toast.

Winter

Following hard on the heels of the C major drinking scene, the dark C minor chord that opens "Winter" is sombre indeed. Here we reach the greatest heights, the most profound passages in *The Seasons*, for Haydn, in his seventieth year, could not fail to be aware the winter is also a metaphor for human mortality. This is not to say that Haydn's music is gloomy throughout; that would be inconceivable. But this section of the score contains a number of touching farewells, beginning with Hanne's cavatina describing the failing light and the "black nights of long duration"; the music of this short number scarcely moves out of the tonic, thus highlighting the chromatic excursions that do occur. And the way the last two words—"long duration"—are extended by the soprano prefigures that longest and darkest of nights that comes at the end of life. Lukas's recitative ranges widely in harmony, then prepares for his ensuing aria. This is a dramatic description in E minor of a traveler lost in winter's darkness who "suddenly" sees a distant light and finds a refuge from the storm (the aria closes with a brilliant passage in E major). The three soloists describe the simple cottage in an accompanied recitative introducing (in the orchestra) the rolling sound of the spinning wheel. The musical metaphor provides a direct link to Hanne's



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil,* Greek *aulos,* and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French ''haulx-bois'' or ''hault-bois'' which was transcribed by the Italians into *oboe* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Charles H. Watkins has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts. • Whatever the special insurance protection challenge, Charles H. Watkins & Co. will find the solutions you need.

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spinning song, which uses a text borrowed from Gottfried August Bürger. Next comes a bit of storytelling around the hearth, a narrative song telling an old tale (familiar from several folk traditions) of a young nobleman who tries to seduce a country girl but who loses his horse to her when she tricks him into dismounting and distracts his attention.

Now Simon draws the explicit comparison between winter and the "winter of life"; we can almost hear the voice of Haydn himself lamenting that his spring has faded away. Still more touching is the ensuing passage, in which he pays homage to his deceased friend and colleague Mozart, whose death, at half Haydn's age, came as a great shock to the older man. Here—as Simon sings the words "exhausted [is] your summer's strength"—Haydn makes unmistakable reference to the slow movement of Mozart's great G-minor symphony, K.550, which is in the same key. This act of affection and respect typifies Haydn's warm heartedness. The aria ends on a long-held note in the voice (appropriately singing the word "*bleibt*," "remains"); the bulk of the orchestra drops out, and Simon has a few bars of simple recitative to introduce the final chorus. This last number of Haydn's score brings *The Seasons* to a close in a C major blaze of high horns and trumpets, intertwining the three soloists and the chorus (now divided into a double chorus) with emphatic and powerful orchestral backing to express the closing moral message.

The Seasons was enormously popular for a time, but it has long since taken second place after *The Creation*. It may lack the simple dramatic thrust of the earlier score. It may be somewhat less even in musical quality, more disparate in style. Van Swieten's heavy attempts at moralizing may make certain passages quaint. It may have been a real drain on Haydn's energy and health; after this work he completed only two further large compositions, both settings of the Mass, in the remaining eight years of his life. Still, in spite of all that, *The Seasons* contains much of the best of Haydn. It demonstrates once again his joyous love of life and of the natural world, his never-failing musical inventiveness, and—above all—his deep humanity.

—Steven Ledbetter

Text and translation for *The Seasons* begin on page 36.

AMERICAN WOMEN ARTISTS



"My Mother" by Lilian Westcott Hale,
(1881-1963) American, Oil on Canvas, Signed l.l.

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More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. *The Seasons* is discussed in great detail (almost a small book in itself) in Vol. 5. Donald Francis Tovey's enthusiastic analysis of *The Seasons* appears in his *Essays in Musical Analysis* (Oxford). Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking, also a Norton paperback).

Good news for lovers of *The Seasons* is the recent reissue on a midline compact disc set of a superb reading by Karl Böhm with the Vienna Symphony; Gundula Janowitz, Peter Schreier, and Martti Talvela are the soloists and the Wiener Singverein is the chorus (DG Galleria, two CDs). Böhm considered it one of the finest recordings of his entire career. Another stylish and characterful performance is that by Neville Marriner and the Academy of St. Martin-in-the-Fields, with Edith Mathis, Siegfried Jerusalem, and Dietrich Fischer-Dieskau (Philips, two CDs). Splendidly performed and recorded, but not as charming as either of the foregoing, is Herbert von Karajan's reading with the Berlin Philharmonic, the chorus of the German Opera, Berlin, and soloists Gundula Janowitz, Werner Hollweg, and Walter Berry (Angel, two CDs).

—S.L.

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DIE JAHRESZEITEN (THE SEASONS)

Text by Gottfried van Swieten
after the poem by James Thomson

PART I: SPRING

1. Introduction and Recitative

(The Introduction depicts the passage from winter to spring.)

SIMON

Seht, wie der strenge Winter flieht!
Zum fernen Pole zieht er hin.
Ihm folgt auf seinen Ruf der wilden
Stürme brausend Heer mit grässlichem
Geheul.

See how harsh winter flees!
He withdraws to the distant pole.
At his summons, the roaring crowd of
wild storms follows with fearful
roaring.

LUKAS

Seht, wie vom schroffen Fels
der Schnee in trüben Strömen
sich ergiesst!

See how, from the rugged cliffs,
the snow melts into turbid streams.

HANNE

Seht, wie von Süden her,
durch laue Winde sanft gelockt,
der Frühlingsbote streicht!

See how, from the south,
gently lured by mild breezes,
comes the messenger of spring!

2. Chorus of Countryfolk

CHORUS

Komm, holder Lenz! Des Himmels Gabe, komm,
aus ihrem Todesschlaf erwecke die Natur!
Es nahet sich der holde Lenz,
schon fühlen wir den linden Hauch,
bald lebet alles wieder auf.
Frohlocket ja nicht allzufrüh,
oft schleicht, in Nebel eingehüllt,
der Winter wohl zurück

Come, sweet spring! Gift of heaven, come!
From her sleep of death awaken Nature!
Sweet spring draws near,
already we feel her gentle breath,
soon everything springs to life again.
Do not rejoice all too soon,
for often, wrapped in mists,
winter creeps back again



und streut auf Blüt und Keim sein starres Gift.
Komm, holder Lenz! Des Himmels Gabe, komm,
auf unsre Fluren senke dich,
o komm und weile länger nicht!
O komm, komm, komm!

and strews on blossom and bud his rigid poison.
Come, sweet spring! Gift of heaven, come!
Descend to our field,
come, delay no longer!
Come, come, come!

3. Recitative

SIMON

Vom Widder strahlet jetzt die helle Sonn auf uns herab. Nun weichen Frost und Dampf, und schweben laue Dünst umher; der Erde Busen ist gelöst; erheitert ist die Luft.

From Aries now the bright sun shines down on us. Now frost and mist give way, and gentle vapors hover around; the earth's bosom is unbound, the air made cheerful.

4. Aria

SIMON

Schon eilet froh der Ackermann zur Arbeit auf das Feld,
in langen Furchen schreitet er dem Pfluge flötend nach.
In abgemessnem Gange dann wirft er den Samen aus,
den birgt der Acker treu und reift ihn bald zur goldnen Frucht.

Already the husbandman cheerfully hastens to his work in the field,
striding in the long furrows behind his plow, whistling.
Then with measured step he casts the seed,
which the soil faithfully conceals and soon nurtures it to golden fruit.

5. Recitative

LUKAS

Der Landmann hat sein Werk vollbracht, und weder Müh noch Fleiss gespart; den Lohn erwartet er aus Händen der Natur, und fleht darum den Himmel an.

The farmer has finished his work, sparing neither toil nor industry; he looks for his reward from the hands of Nature, and prays for it to heaven.

6. Trio and Chorus—Prayer

LUKAS, CHORUS

Sei nun gnädig, milder Himmel!
öffne dich und träufe Segen über unser Land herab!

Be gracious now, kindly Heaven!
Open, and pour forth blessings down upon our land!

LUKAS

Lass deinen Tau die Erde wässern!

Let your dew water the earth!

SIMON

Lass Regenguss die Furchen tränken!

Let downpours drench the furrows!

HANNE

Lass deine Lüfte wehen sanft,
lass deine Sonne scheinen hell!

Let your breezes blow gently,
let your sun shine brightly!

SOLOISTS, CHORUS

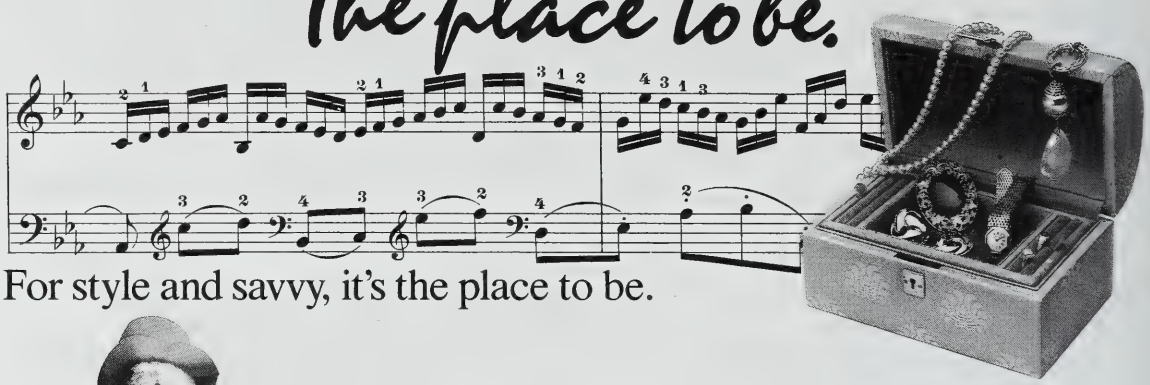
Uns spriesset Überfluss alsdann, und deiner Güte Dank und Ruhm.

An abundance springs up for us; thanks and praise for your goodness.

—Please turn the page quietly.—

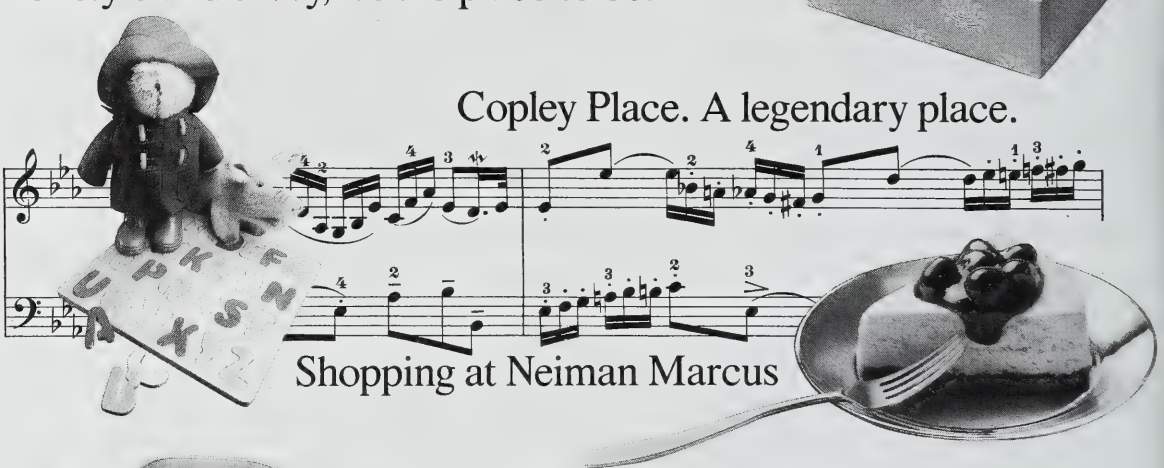
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7. Recitative

HANNE

Erhört ist unser Flehn, der laue West
erwärmt und füllt die Luft
mit feuchten Dünsten an.
Sie häufen sich; nun fallen sie
und giessen in der Erde Schoss
den Schmuck und Reichtum der Natur.

Our prayer is heard; the gentle west
wind warms and fills the air
with moist vapors.
They pile up; now they fall
and pour into the lap of earth
the beauty and richness of Nature.

8. Song of Joy, with alternating chorus of young people

SOLOISTS, CHORUS

O wie lieblich ist der Anblick
der Gefilde jetzt!
Kommt, ihr Mädchen, lasst uns wallen
auf der bunten Flur.
Kommt, ihr Bursche, lasst uns wallen
zu dem grünen Hain.
Seht die Lilie, seht die Rose,
seht die Blumen all!
Seht die Auen, seht die Wiesen,
seht die Felder all!
Seht die Erde, seht die Wasser,
seht die helle Luft!
Alles lebet, alles schwebet,
alles reget sich.
Sie die Lämmer, wie sie springen!
Seht die Fische, welch Gewimmel!
Seht die Bienen, wie sie schwärmen!
Seht die Vögel, welch Geflatter!
Welche Freude, welche Wonne,
schwellet unser Herz!
Süsse Triebe, sanfte Reize
heben unsre Brust!
Was ihr fühlet, was euch reizet,
ist des Schöpfers Hauch.
Lasst uns ehren, lasst uns loben,
lasst uns preisen ihn!
Lasst erschallen, ihn zu danken,
eure Stimmen hoch!

Oh, how lovely is the sight
of the countryside now!
Come, girls, let us wander
in the colorful fields.
Come, lads, let us wander
to the green woods.
See the lilies, see the roses,
see all the flowers!
See the pastures, see the meadows,
see all the fields!
See the earth, see the water,
see the clear air!
Everything lives, everything moves,
everything bestirs itself.
See the lambs—how they leap!
See the fish—what a multitude!
See the bees—how they swarm!
See the birds—what a fluttering!
What joy, what rapture
swells our hearts!
Sweet desires, gentle impulses
exalt our hearts!
What you feel, what arouses you,
is the Creator's breath.
Let us honor him, glorify him,
praise him!
To thank him, let your voices
resound on high!

Ewiger, mächtiger, gütiger Gott!
Von deinem Segensmahle
hast du gelabet uns.
Vom Strome deine Freuden
hast du getränket uns.
Ehre, Lob und Preis sei dir,
ewiger, mächtiger, gütiger Gott!

Everlasting, mighty, gracious God!
From your feast of blessing
you have restored us.
From the stream of your joys
you have given us to drink.
Honor, glory, and praise be unto you,
everlasting, mighty, gracious God!

—Please turn the page quietly.—

PART II: SUMMER

9. Introduction and Recitative

(The Introduction depicts dawn.)

LUKAS

In grauem Schleier rückt heran
das sanfte Morgenlicht; mit lahmen
Schritten weicht vor ihm die träge
Nacht zurück. Zu düstren Höhlen
flieht der Leichenvögel blinde Schar;
ihr dumpfer Klageton beklemmt
das bange Herz nicht mehr.

In a gray veil, the gentle light of
dawn approaches; with faltering
steps the sluggish night retreats
before it. To dark caverns flees the
blind flock of funeral birds;
their gloomy note no longer oppresses
the fearful heart.

SIMON

Des Tages Herold meldet sich;
mit scharfem Laute rufet er zu neuer
Tätigkeit den ausgeruhten Landmann auf.

The day's herald announces himself;
with shrill tones he summons to new
activity the rested farmer.

10. Aria and Recitative

SIMON

Der muntre Hirt versammelt nun
die frohen Herden um sich her;
zur fetten Weid auf grünen Höhn
treibet er sie langsam fort.

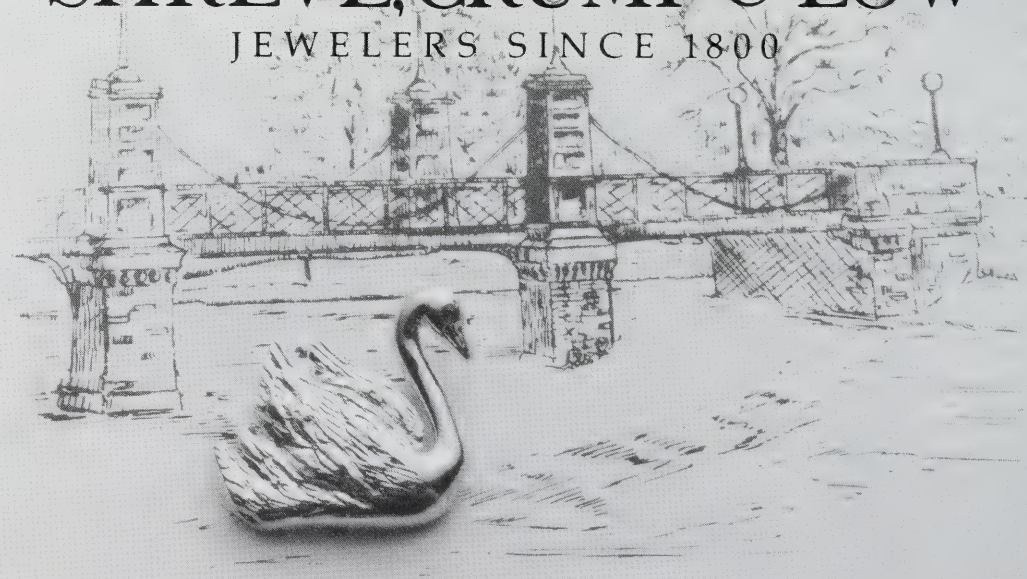
The cheerful shepherd now gathers
his happy flocks around him;
to rich pastures on green heights
he slowly drives them forth.

Nach Osten blickend steht er dann,
auf seinem Stabe hingelehnt,
zu sehn den ersten Sonnenstrahl,
welchem er entgegen harrt.

Then he stands looking to the east,
leaning on his staff,
to see the first ray of the sun,
which he is awaiting.

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HANNE

Die Morgenröte bricht hervor,
wie Rauch verflieget das leichte
Gewölk. Der Himmel pranget im hellen
Azur, der Berge Gipfel im
feurigen Gold.

The rosy dawn breaks forth;
like smoke the thin clouds disperse.
The heavens shine in bright
azure, the mountaintops in
fiery gold.

11. Trio and Chorus

SOLOISTS, CHORUS

Sie steigt herauf, die Sonne,
sie steigt, sie naht, sie kommt,
sie strahlt, sie scheint!
Sie scheint in herrlicher Pracht,
in flammender Majestät!
Heil! o Sonne, Heil!
des Lichts und Lebens Quelle, Heil!
o du, des Weltalls Seel und Aug,
der Gottheit schönstes Bild!
Dich grüssen dankbar wir!
Wer spricht sie aus, die Freuden alle,
die deine Huld in uns erweckt?
Wer zählet sie, die Segen alle,
die deine Mild' auf uns ergiesst?
Die Freuden! O wer spricht sie aus?
Die Segen! O wer zählet sie!
Dir danken wir, was uns ergötzt,
Dir danken wir, was uns belebt.
Dir danken wir, was uns erhält.
Dem Schöpfer aber danken wir,
was deine Kraft vermag.
Dir jauchzen alle Stimmen,
dir jauchzet die Natur.

It rises now, the sun,
it rises, draws near, it comes,
it beams, it shines!
It shines in magnificent splendor,
in flaming majesty!
Hail, O sun, hail!
Source of light and life, hail!
O thou, soul and eye of the universe,
fairest image of the Godhead!
Thankfully we greet thee!
Who can express all the joys
that thy grace awakens in us?
Who can count all the blessings
that thy kindness pours out on us?
The joys, who can express them?
The blessings, who can count them?
We thank thee for what delights us,
We thank thee for what revives us.
We thank thee for what sustains us.
But we thank the Creator
for what thy power permits us.
For you all voices rejoice,
for you Nature rejoices.

—Please turn the page quietly.—

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12. Recitative

SIMON

Nun regt und bewegt sich alles umher;
ein buntes Gewühl bedecket die Flur.
Dem braunen Schnitter neiget sich
der Saaten wallende Flut; die Sense
blitzt, da sinkt das Korn; doch
steht es bald und aufgehäuft
in festen Garben wieder da.

Now everything around stirs and moves;
a colorful throng decks the field.
Before the brown reaper the waving
flood of corn bows down; the scythe
flashes, the grain falls; yet soon it
stands again, heaped up again
in tight sheaves.

LUKAS

Die Mittagssonne brennet jetzt
in voller Glut, und giesst durch die
entwölkte Luft ihr mächtiges Feuer
in Strömen hinab.
Ob den gesengten Flächen schwebt,
im niedern Qualm, ein blendend Meer
von Licht und Wiederschein.

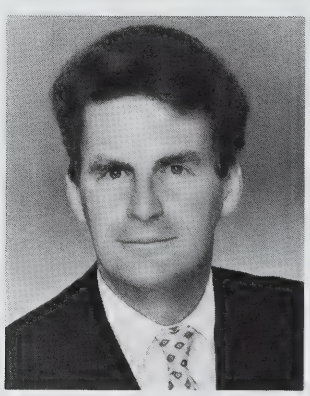
The midday sun now burns
at full incandescence, and through the
cloudless sky a mighty blaze pours
streaming down.
Above the scorched plain there floats,
in low-lying mists, a dazzling sea
of light and reflection.

13. Cavatina

LUKAS

Dem Druck erlieget die Natur,
Welke Blumen, dürre Wiesen,
trockne Quellen,
alles zeigt der Hitze Wut,
und kraftlos schmechten Mensch und Tier
am Boden hingestreckt.

Nature succumbs to the burden,
withered flowers, arid meadows,
dry springs,
everything reveals the heat's fury,
man and beast languish, without
strength, stretched out on the ground.



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14. Recitative

HANNE

Willkommen jetzt, o dunkler Hain,
wo der bejahrten Eiche Dach
den kühlenden Schirm gewährt,
und wo der schlanken Espe Laub
mit leisem Gelispel rauscht!
Am weichen Moose rieselt da
in heller Flut der Bach,
und fröhlich summend irrt und wirrt
die bunte Sonnenbrut.

Den Kräuter reinen Balsamduft
verbreitet Zephirs Hauch,
und aus dem nahen Busche
tönt des jungen Schäfers Rohr.

Welcome now, dark grove,
where the canopy of ancient oaks
affords us cooling shelter,
and where the slender aspen's leaves
rustle with hushed murmuring!
On soft moss the brook trickles there
in sparkling flow,
and, humming cheerfully, the colorful
brood of the sun wanders, twists and
turns about.

Zephyr's breath spreads abroad
the pure balsam scent of plants,
and from the nearby thicket,
the young shepherd's reed sounds.

15. Aria

HANNE

Welche Labung für die Sinne!
Welch' Erholung für das Herz!
Jeden Aderzweig durchströmet,
und in jeder Nerve bebt
erquickendes Gefühl.
Die Seele wachet auf
zum reizenden Genuss,
und neue Kraft erhebt
durch milden Drang die Brust.

What comfort for the senses!
What refreshment for the heart!
Every vein is flowing,
and in every nerve now beats
a reviving sensation.
The soul awakens
to delicious pleasure
and new strength lifts
the breast with gentle impulse.

16. Recitative

SIMON

O seht! Es steiget in der schwülen
Luft am hohen Saume des Gebirgs
von Dampf und Dunst ein fahler Nebel
auf. Empor gedrängt, dehnt er sich
aus, und hüllet bald den Himmelsraum
in schwarzes Dunkel ein.

Look! There rises in the sultry
air by the high mountain border
a pale cloud of mist and vapor.
Pressed upward, it stretches out
and soon envelops the entire sky
in black darkness.

LUKAS

Hört, wie vom Tal ein dumpf Gebrüll
den wilden Sturm verkündt! Seht,
wie von Unheil schwer, die finstre
Wolke langsam zieht,
und drohend auf die Ebne sinkt!

Hear how from the valley a muffled
roar announces the wild storm! See
how, heavy with trouble, the dark
cloud moves slowly,
and sinks menacingly to the plain!

HANNE

In banger Ahnung stockt das Leben
der Natur. Kein Tier, kein Blatt
beweget sich, und Todesstille
herrschet umher.

In fearful anticipation all nature
stands still. No animal, no leaf
moves, and deathly stillness
prevails all around.

—Please turn the page quietly.—

17. Chorus

CHORUS

Ach, das Ungewitter naht!	Ah, the thunderstorm draws near!
Hilf uns, Himmel!	Help us, Heaven!
O wie der Donner rollt!	Oh, how the thunder rolls!
O wie die Winde toben!	Oh, how the winds rampage!
Wo fliehn wir hin?	Where shall we flee?
Flammende Blitze durchwühlen die Luft,	Lightning flashes rend the air,
von sackigen Keilen berstet die Wolke,	the cloud bursts with jagged thunderbolts,
und Güsse stürzen herab.	and torrents plunge downward.
Wo ist Rettung?	Where is salvation?
Wütend rast der Sturm.	Violently the storm rages.
Himmel hilf uns!	Heaven help us!
Der weite Himmel entbrennt.	The expanse of sky catches fire.
Weh uns Armen!	Woe to us wretches!

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Schmetternd krachen, Schlag auf Schlag,
die schweren Donner fürchterlich,
Erschüttert wankt die Erde
bis in des Meeres Grund.

Stroke on stroke, crashing, the heavy
thunder cracks terribly.
Shaken, the earth reels,
down to the bottom of the sea.

18. Trio and Chorus

LUKAS

Die düstren Wolken trennen sich,
gestillet ist der Stürme Wut.

The dark clouds divide,
the storm's wrath is stilled.

HANNE

Vor ihrem Untergange
blickt noch die Sonn empor,
und von dem letzten Strahle
glänzt mit Perlenschmuck geziert
die Flur.

Before setting
the sun looks out once more,
and from its last rays
the entire meadow sparkles, adorned
with pearls.

SIMON

Zum langgewohnten Stalle
kehrt gesättigt und erfrischt
das fette Rind zurück.

To long-familiar stall,
nourished and refreshed,
the fat cattle return.

LUKAS

Dem Gatten ruft die Wachtel schon.

Already the quail calls its mate.

HANNE

Im Grase zirpt die Grille froh.

In the grass the cricket chirps
merrily.

SIMON

Und aus dem Sumpfe quakt der Frosch.

In the swamp, the frog croaks.

SOLOISTS

Die Abendglocke tönt.
Von oben winkt der helle Stern
und ladet uns zur sanften Ruh.

The evening bell tolls.
From on high the bright star shines
and invites us to gentle rest.

CHORUS

Mädchen, Bursche, Weiber, kommt!
Unser wartet süsser Schlaf,
wie reines Herz, gesunder Leib
und Tagesarbeit ihn gewährt.
Wir gehn, wir gehn, wir folgen euch!
Die Abendglocke hat getönt,
von oben winkt der helle Stern
und ladet uns zur sanften Ruh.

Girls, lads, women, come!
Sweet sleep awaits us,
as pure heart, healthy body,
and daily labor guarantee them.
We go, we go, we'll follow you!
The evening bell has tolled.
From on high the bright star shines
and invites us to gentle rest.

—INTERMISSION—

PART III: AUTUMN

19. Introduction and Recitative

(The Introduction depicts the farmer's satisfaction at the abundant harvest.)

HANNE

Was durch seine Blüte der Lenz
zuerst versprach,
was durch seine Wärme der Sommer
reifen hiess, zeigt der Herbst
in Fülle dem frohen Landmann jetzt.

All that spring once promised
in its blossoms,
all that summer made mature through
its warmth, the autumn now reveals in
fullness to the happy country man.

LUKAS

Den reichen Vorrat fährt er nun
auf hochbeladnen Wagen ein.
Kaum fasst der weiten Scheune Raum,
was ihm sein Feld hervorgebracht.

The rich harvest he now brings in
on high-laden wagons.
The broad storerooms scarcely hold
what his field has produced.



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SIMON

Sein heitres Auge blickt umher,
es misst den aufgetürmten Segen ab,
und Freude strömt in seine Brust.

His cheerful eye looks round,
measuring off the piled-up harvest,
and joy streams in his heart.

20. Trio with Chorus

SIMON

So lohnet die Natur den Fleiss;
ihn ruft, ihn lacht sie an,
ihn muntert sie durch Hoffnung auf,
ihm steht sie willig bei;
ihm wirket sie mit voller Kraft.

Thus Nature rewards Industry;
she summons it, smiles upon it,
bolsters it with hope,
and stands by it willingly;
she works on it with her full strength.

HANNE, LUKAS

Von dir, o Fleiss, kommt alles Heil.

Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

From thee, O Industry, come all good things:

The hut that protects us,
the wool that covers us,
the food that nourishes us,
is your gift and your bounty.

HANNE, LUKAS, SIMON

O Fleiss, o edler Fleiss!
Von dir kommt alles Heil.

Industry, O noble Industry!
From thee come all good things.

HANNE

Du flössest Tugend ein,
und rohe Sitten milderst du.

You cause virtue to flow in,
and you soften uncouth manners.

LUKAS

Du wehrest Laster ab
und reinigest der Menschen Herz.

You avert blasphemy
and purify the human heart.

SIMON

Du stärkest Mut und Sinn
zum Guten und zu jeder Pflicht.

You strengthen courage and inclination
toward the good and to each duty.

SOLOISTS, CHORUS

O Fleiss, von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

From thee, o Industry, come all good things:
The hut that protects us,
the wool that covers us,
the food that nourishes us,
is your gift and your bounty.

—Please turn the page quietly.—

21. Recitative

HANNE

Seht, wie zum Haselbusche dort
die rasche Jugend eilt!
An jedem Aste schwinget sich
der Kleinen lose Schar,
und der bewegten Staud' entstürzt
gleich Hagelschau'r die lock're Frucht.

Lo, how to the hazel bush there
the speedy boys hasten.
On every branch the merry troops
of youngsters is swinging,
and from the shaken bushes falls,
like a shower of hail, the ripened
fruit.

SIMON

Hier klimmt der junge Bau'r
den hohen Stamm entlang,
die Leiter flink hinauf.
Vom Wipfel, der ihn deckt,
sieht er sein Liebchen nahn,
und ihrem Tritt entgegen
fliegt dann in trautem Scherze
die runde Nuss herab.

Here the young farmer climbs
the high trunk's length,
up the ladder briskly.
From the top, which conceals him,
he sees his sweetheart drawing near,
and in her direction
there flies, in tender jest,
a round nut.

LUKAS

Im Garten stehn um jeden Baum
die Mädchen gross und klein,
dem Obste, das sie klauben,
an frischer Farbe gleich.

In the garden, around each tree,
stand the girls, big and little,
fresh-colored, just like the fruits
that they are gathering.



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22. Duet

LUKAS

Ihr Schönen aus der Stadt, kommt her!
Blickt an die Tochter der Natur,
die wieder Putz noch Schminke ziert.
Da seht mein Hannchen, seht!
Ihr blüht Gesundheit auf den Wangen;
im Auge lacht Zufriedenheit,
und aus dem Munde spricht das Herz,
wenn sie mir Liebe schwört.

You pretty city girls, come here!
Behold the daughter of Nature,
using neither ornament nor rouge.
Behold there my little Hanne!
Good health blossoms on her cheek;
contentment laughs from her eye,
and her lips speaks the words of her
heart, when she avows her love to me.

HANNE

Ihr Herrchen süss und fein, bleibt weg!
Hier schwinden eure Künste ganz,
und glatte Worte wirken nicht;
man gibt euch kein Gehör.
Nicht Gold, nicht Pracht kann uns verblenden,
ein redlich Herz ist, was uns rührt;
und meine Wünsche sind erfüllt,
wenn treu mir Lukas ist.

You fine, sweet gentlemen, away!
Here your arts are utterly useless,
and smooth words have no effect;
we pay them no heed.
Neither gold nor finery can dazzle us,
an honest heart is what touches us;
and my wishes are fulfilled
if my Lukas is true to me.

LUKAS

Blätter fallen ab,
Früchte welken hin,
Tag und Jahr vergeh'n,
nur meine Liebe nicht.

Leaves fall,
fruits shrivel away,
days and years my pass,
but not my love.

HANNE

Schöner grünt das Blatt,
süsser schmeckt die Frucht,
heller glänzt der Tag,
wenn deine Liebe spricht.

The leaf shows a fairer green,
the fruit tastes sweeter,
the day shines brighter
when your love speaks.

LUKAS, HANNE

Welch ein Glück ist treue Liebe!
Unsre Herzen sind vereinet,
trennen kann sie Tod allein.

What happiness is true love!
Our hearts are united,
death alone can divide them.

LUKAS

Liebstes Hannchen!

Dearest little Hanne!

HANNE

Bester Lukas!

Darling Lukas!

HANNE, LUKAS

Lieben und geliebet werden,
ist der Freuden höchster Gipfel,
ist des Lebens Wonn' und Glück!

To love and be love
is the highest summit of joy,
life's rapture and bliss.

—Please turn the page quietly.—

23. Recitative

SIMON

Nun zeiget das entblösste Feld
der ungebetnen Gäste Zahl,
die an den Halmen Nahrung fand
und irrend jetzt sie weitersucht.
Des kleinen Raubes klaget nicht
der Landmann, der ihn kaum bemerkt;
der Übermasse wünscht er doch
nicht ausgestellt zu sein.
Was ihn dagegen sichern mag,
sieht er als Wohltat an,
und willig fröhnt er dann zur Jagd,
die seinen guten Herrn ergötzt.

Now the denuded field shows
the number of unbidden guests
who found nourishment among the stalks
and wander now to seek them elsewhere.
The countryman does not lament these
small thefts; he hardly notices them.
He does not wish to be criticized for
excessive gain.
Whatever keeps him safe from that,
he regards as a favor.
And willingly then he joins the hunt,
which gives pleasure to his good
master.

24. Aria

SIMON

Seht auf die breiten Wiesen hin!
Seht, wie der Hund im Grase streift!

Am Boden suchet er die Spur
und geht ihr unablässig nach.

Jetzt aber reisst Begierd' ihn fort;
er horcht auf Ruf und Stimme
nicht mehr;
er eilet zu haschen—da stockt sein
Lauf
und steht er unbewegt wie Stein.

Dem nahen Feinde zu entgehn
erhebt der scheue Vogel sich;
doch rettet ihn nicht schneller Flug.
Es blitzt, es knallt, ihn erreichet
das Blei
und wirft ihn tot aus der Luft herab.

Look at the wide fields!
See how the hound reconnoiters in the
grass,
seeking on the the scent on the ground
and tirelessly pursuing it.

But now eagerness carries him away;
he no longer heeds call or voice;

he hastens to the catch—then stops
his running
and stands motionless as a stone.

In order to evade his nearby enemy
the timorous bird springs up;
but rapid flight does not save him.
There's a flash, a bang, and the lead
hits it,
and casts it down, dead, from the air.

25. Recitative

LUKAS

Hier treibt ein dichter Kreis
die Hasen aus dem Lager auf.
Von allen Seiten hergedrängt,
hilft ihnen keinen Flucht.
Schon fallen sie und liegen bald
in Reihen freudig hingezählt.

Here a tight ring drives
the hares out of their lairs.
Pressed on all sides,
no flight helps them.
Already they fall and soon lie
in rows gaily toted up.

26. Chorus of Countrymen and Hunters

MEN

Hört, hört das laute Getön,
das dort im Walde klinget!

Listen! Hear the loud tone
that sounds there in the forest!

WOMEN

Welch ein lautes Getön
durchklingt den ganzen Wald!

What a loud tone
sounds through the entire forest!

ALL

Es ist der gellenden Hörner Schall,
der gierigen Hunde Gebelle.

It is the call of the shrill horns,
the baying of eager hounds.

MEN

Schon flieht der aufgesprengte Hirsch;
ihm rennen die Doggen und Reiter nach.

Already the bounding stag flees,
the hounds and riders pursuing.

ALL

Er flieht, er flieht. O wie er sich streckt!
Ihm rennen die Doggen und Reiter nach.
O wie er springt! O wie er streckt!

He flees, he flees. Oh, how he extends himself!
The hounds and riders pursue.
Oh, how he leaps, how he stretches out!

Da bricht er aus den Gesträuchen hervor
und läuft über Feld in das Dickicht hinein.

There he breaks out of the undergrowth
and races across the field into the thicket.

MEN

Jetzt hat er die Hunde getäuscht;
zerstreuet schwärmen sie umher.

Now he has deceived the hounds;
they rush around in confusion.

ALL

Die Hunde sind zerstreut;
sie schwärmen hin und her.

The hounds are scattered;
they rush back and forth.

HUNTERS

Tajo, tajo, tajo!

Tally ho! Tally ho! Tally ho!

MEN

Der Jäger Ruf, der Hörner Klang
versammelt aufs neue sie.

The hunters' cry, the sound of horns
gathers them anew.

HUNTERS

Ho, ho, ho! Tajo! Ho, ho!

Ho! Ho! Ho! Tally ho! Ho! Ho!

MEN AND WOMEN

Mit doppeltem Eifer stürzet nun
der Haufe vereint auf die Fährte los.

With doubled eagerness now the pack
unites on the scent.

HUNTERS

Tajo, tajo, tajo!

Tally ho! Tally ho! Tally ho!

WOMEN

Von seinen Feinden eingeholt,
an Mut und Kräften ganz erschöpft,
erlieget nun das schnelle Tier.

Surrounded by its enemies,
drained of strength and energy,
the speedy animal now succumbs.

MEN

Sein nahes Ende kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:

His looming end is announced by the
jubilant song of the sounding brass,
the hunter's joyful cry of victory.

HUNTERS

Halali! Halali! Halali!

Hurrah! Hurrah! Hurrah!

—Please turn the page quietly.—

WOMEN

Den Tod des Hirsches kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:

The stag's death is announced by the
jubilant song of the sounding brass,
the hunter's joyful cry of victory.

ALL

Halali! Halai! Halali!

Hurrah! Hurrah! Hurrah!

27. Recitative

HANNE

An Rebenstocke blinket jetzt
die helle Traub' in vollem Safte
und ruft dem Winzer freundlich zu,
dass er zu lesen sie nicht weile.

Now on the vine sparkle
the bright grapes full of juice,
calling amiably to the vintner
that he not delay picking them.

SIMON

Schon werden Kuf und Fass
zum Hügel hingebracht,
und aus den Hütten strömet
zum frohen Tagewerke
das muntre Volk herbei.

Already vat and cask have been
brought to the hill
and from their huts,
to the cheerful day's work,
the merry folk stream forth.

HANNE

Seht, wie den Berg hinan
von Menschen alles wimmelt!
Hört, wie der Freudenton
von jeder Seit' erschallet.

Look how the entire hillside
is full of people!
Listen, how the joyous sound
rings out on every hand.

LUKAS

Die Arbeit fördert lachender Scherz
vom Morgen bis zum Abend hin,
und dann erhebt der brausende Most
die Fröhlichkeit zum Lustgeschrei.

The work encourages laughing jests
from morning to evening,
and then the fermenting wine lifts
the merriment to shouts of delight.

28. Chorus

ALL

Juchhe! Juchhe! Der Wein ist da,
die Tonnen sind gefüllt,
nun lasst uns fröhlich sein,
und Juchhe! Juchhe! Juch!
aus vollem Halse schrein.

Hurrah! Hurrah! There is the wine,
the barrels are filled,
now let us be merry,
and cry "Hurrah! Hurrah! Hurrah!"
full-throatedly.

MEN

Lasst uns trinken!
Trinket, Brüder,
Lasst uns fröhlich sein!

Let's drink!
Drink, brothers,
let's be merry!

FRAUEN

Lasst uns singen!
Singet alle!
Lasst uns fröhlich sein!

Let's sing!
Sing, everyone!
Let's be merry!

ALL

Juchhe! Juchhe! Juch!
Es lebe der Wein!

Hurrah! Hurrah! Hurrah!
Long live wine!

	MEN
Es lebe das Land, wo er uns reift!	Long live the land, where it matures!
Es lebe das Fass, das ihn verwahrt!	Long live the barrel, that preserves it!
Es lebe der Krug, woraus er fliesst!	Long live the jug from which it flows!
	ALL
Juchhe! Juch! Es lebe der Wein!	Hurrah! Hurrah! Long live wine!
	MEN
Kommt, ihr Brüder!	Come, brothers!
Füllt die Kannen,	Fill the tankards,
leert die Becher!	empty the glasses!
Lasst uns fröhlich sein!	Let's be merry!
	ALL
Heida! Lasst uns fröhlich sein!	Hurrah! Let's be merry!
und Juchhe! Juchhe! Juch!	and cry "Hurrah! Hurrah! Hurrah!"
aus vollem Halse schrein.	full-throatedly.
Juchhe! Juch! Juch! Es lebe der Wein!	Hurrah! Hurrah! Hurrah! Long live wine!
	WOMEN
Nun tönen die Pfeifen	Now the pipes sound
und wirbelt die Trommel.	and the drum rolls.
Hier kreischet die Fiedel,	Here the fiddle screeches,
da schnarret die Leier,	there the hurdy-gurdy rasps,
und dudelt der Bock.	and the bagpipe drones.
	MEN
Schon hüpfen die Kleinen	Already the little ones are jumping,
und springen die Knaben,	the lads are leaping,
dort fliegen die Mädchen,	there the girls fly
im Arme der Bursche,	into the arms of the boys,
den ländlichen Reihn.	for the country rounds.
	WOMEN
Heisa, hopsa, lasst uns hüpfen!	Cheers! Let us skip!
	MEN
Ihr Brüder, kommt!	Come, brothers!
	WOMEN
Heisa, hopsa, lasst uns springen!	Cheers! Let us leap!
	MEN
Die Kannen füllt!	Fill the tankards!
	WOMEN
Heisa, hopsa, lasst uns tanzen!	Cheers! Let us dance!
	MEN
Die Becher leert!	Empty your glasses!

—Please turn the page quietly.—

Heida! Lasst uns fröhlich sein!
und Juchhe! Juchhe! Juch!
aus vollem Halse schrein.

Jauchzet, lärmet,
springet, tanzet,
lachet, singet!
Nun fassen wir den letzten Krug!

Und singen dann im vollen Chor
dem freudenreichen Rebensaft:
Heisa, hei! Juchhe! Juch! Heisasa!
Juch!
Es lebe der Wein, der edle Wein,
der Grillen und Harm verscheucht!
Sein Lob ertöne laut und hoch
in tausendfachem Jubelschal!
Heida, lasst uns fröhlich sein
und Juchhe! Juchhe! Juch!
aus vollem Halse schrein.

ALL

Hurrah! Let's be merry!
and cry "Hurrah! Hurrah! Hurrah!"
full-throatedly.

MEN

Revel, shout,
leap, dance,
laugh, sing!
Now we take the last drink!

ALL

And we sing in full chorus
to the joy-giving juice of the vine:
Cheers! Hurrah! Cheers! Hurrah!

Long live wine, noble wine,
which banishes melancholy and grief!
Let its praise resound high and loud
in a thousandfold shout of jubilation!
Hey, let's be happy
and sing "Hurrah! Hurrah! Hurrah!"
full-throatedly.

PART IV: WINTER

29. Introduction and Recitative

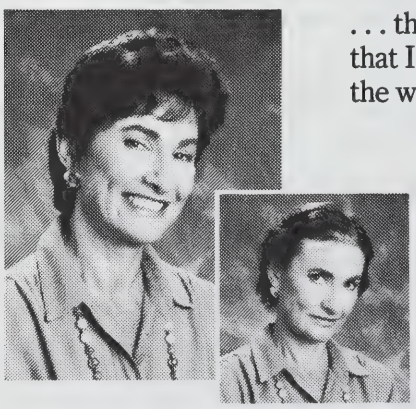
(The Introduction depicts the thick fogs, with which winter begins.)

SIMON

Nun senket sich das blasse Jahr
und fallen Dünste kalt herab.
Die Berg' umhüllt ein grauer Dampf,
der endlich auch die Flächen drückt,
und am Mittag selbst
der Sonne matten Strahl verschlingt.

Now the pale year sinks away,
and cold vapors descend.
A gray mist surrounds the mountains,
eventually to oppress the plains, too,
and even at noon
swallow up the sun's weak rays.

I was a woman with hair loss . . .



. . . the hair on the top and back of my head was so thin that I began to stand against walls (the true meaning of the word wallflower).

One week later at P.K. Walsh . . .
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HANNE

Aus Lapplands Höhlen schreitet her
der stürmisch düstre Winter jetzt.
Vor seinem Tritt erstarrt
in banger Stille die Natur.

From the caves of Lapland now the
stormy, gloomy winter comes striding.
At his footstep, Nature
freezes into anxious silence.

30. Cavatina

Licht und Leben sind geschwächet,
Wärm' und Freude sind verschwunden.
Unmutsvollen Tagen folget
schwarzer Nächte lange Dauer.

Light and life have grown weak,
warmth and joy have disappeared.
Upon disgruntled days follows
black nights' long duration.

31. Recitative

LUKAS

Gefesselt steht der breite See,
gehemmt in seinem Laufe der Strom.
Im Stürze von türmenden Felsen hängt
gestockt und stumm das Wasserfall.
Im dürren Haine tönt kein Laut.

The broad lake stands in fetters,
arrested in its course the stream.
In its plunge from towering cliffs
the waterfall stands frozen and mute.
In the withered grove no sound is heard.

Die Felder deckt, die Täler füllt
ein' ungeheure Flockenlast.
Der Erde Bild ist nun ein Grab,
wo Kraft und Reiz erstorben liegt,
wo Leichenfarbe traurig herrscht,
und wo dem Blicke weit umher
nur öde Wüstenei sich zeigt.

An immense burden of snowflakes
covers the fields, fills the valleys.
The image of earth is now a grave,
where strength and allure lie dead,
where a deathlike hue bleakly rules,
and where, to the circling gaze,
only desolate waste is seen.

32. Aria

LUKAS

Hier steht der Wand'rer nun
verwirrt und zweifelhaft,
wohin den Schritt er lenken soll.
Vergebens suchet er den Weg;
ihn leitet weder Pfad noch Spur.
Vergebens strenget er sich an,
und watet durch den tiefen Schnee,
er find't sich immer mehr verirrt.
Jetzt sinket ihm der Mut,
und Angst beklemmt sein Herz,
da er den Tag sich neigen sieht,
und Müdigkeit und Frost
ihm alle Glieder lähmt.
Doch plötzlich trifft sein spähend Aug'

der Schimmer eines nahen Lichts.
Da lebt er wieder auf;
vor Freuden pocht sein Herz.
Er geht, er eilt der Hütte zu,
wo starr und matt er Labung hofft.

Here stands the traveler now,
confused and doubting,
whither he should turn his steps.
In vain he seeks the way;
neither path nor track guide him.
In vain he exerts himself,
and wades through the deep snow;
he finds himself ever more lost.
Now his courage fails
and fears seizes his heart,
as he sees the day draw to an end,
and weariness and cold
have paralysed all his limbs.
But suddenly his searching eye discerns

the shimmer of a nearby light.
He revives again;
his heart beats with joy.
He goes, he hastens toward the hut,
where, cold and weak, he hopes to find comfort.

—Please turn the page quietly.—

33. Recitative

LUKAS

So wie er naht, schallt in sein Ohr,

durch heulende Winde nur erst geschreckt,
heller Stimmen lauter Klang.

Die warme Stube zeigt ihm dann
des Dörfchens Nachbarschaft,
vereint in trautem Kreise,
den Abend zu verkürzen
mit leichter Arbeit und Gespräch.

And as he nears, there echoes in his ear,
just now terrified by howling winds,

the loud sound of happy voices.

HANNE

The warm room reveals to him then
the neighbors of the little village,
united in a cosy circle
to shorten the evening
with light work and conversation.

RIZZOLI

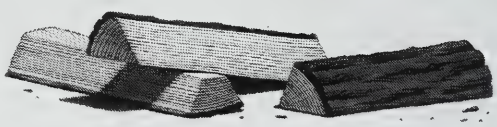
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SIMON

Am Ofen schwatzen hier
von ihrer Jugendzeit die Väter;
zu Körb und Reusen flicht
die Wiedengert und Netze strickt
der Söhne munt'rer Haufe dort.
Am Rocken spinnen die Mütter,
am laufended Rade die Töchter;
und ihren Fleiss belebt
ein ungekünstelt frohes Lied.

Here by the stove the fathers
chatter of their boyhood;
there the happy crowd of sons
plait willow withes into baskets and
hampers and weave their nets.
The mothers spin on the distaff,
their daughters on the turning wheel;
and an artless cheerful song
enlivens their industry.

34. Song with Chorus

("Spinning Song" by Gottfried August Bürger)

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Drille, Rädchen, lang und fein,
drille fein ein Fädelein
mir zum Busenschleier!

Turn, little wheel, long and fine,
spin a fine little thread
to make a veil for my bosom.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Weber, webe zart und fein,
webe fein das Schleierlein
mir zu Kirmessfeier.

Weaver, weave delicately, finely,
weave the gossamer veil
for me to wear at the fair.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Aussen blank und innen rein
muss des Mädchens Busen sein,
wohl deckt ihn der Schleier.

Bright without and pure within
must the maiden's breast be,
though the veil cover it.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Aussen blank und innen rein,
fleissig, fromm und sittsam sein,
locket wackre Freier.

Bright without and pure within,
be industrious, pious, and modest,
to attract a gallant suitor.

CHORUS

Aussen blank und innen rein,
fleissig, fromm und sittsam sein,
locket wackre Freier.

Bright without and pure within,
be industrious, pious, and modest,
to attract a gallant suitor.

—Please turn the page quietly.—

35. Recitative

LUKAS

Abgesponnen ist der Flachs,
nun stehn die Räder still.
Da wird der Kreis verengt
und von dem Männervolk umringt,
zu horchen auf die neue Mär,
die Hanne jetzt erzählen wird.

Now the flax has all been spun,
now the wheels are still.
Now the circle closes in
and, surrounded by the menfolk,
attends to the latest story,
which Hanne will now relate.

36. Song with Chorus

HANNE

Ein Mädchen, das auf Ehre hielt,
liebt' einst ein Edelmann;
da er schon längst auf sie gezielt,
traf er allein sie an.
Er stieg sogleich vom Pferd und sprach:
Komm, küsse deinen Herrn!
Sie rief vor Angst und Schrecken: Ach!
Ach ja, von Herzen gern.

A girl who cared for her reputation
once loved a nobleman;
since he had long been after her,
he met her all alone.
He climbed down from his horse and said:
"Come, kiss your lord!"
She cried with fear and terror, "Oh!
Oh yes, with all my heart."

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CHORUS

Ei, ei, warum nicht nein?

Eh, eh, why not "no"?

HANNE

Sei ruhig, sprach er, liebes Kind,
und schenke mir dein Herz;
denn meine Lieb' ist treu gesinnt,
nicht Leichtsinn oder Scherz.
Dich mach ich glücklich: nimm dies Geld,
den Ring, die goldne Uhr!
Und hab ich sonst, was dir gefällt,
o sag's und fordre nur!

"Be calm," he said, "dear child,
and give me your heart;
for my love is honorable,
neither frivolous nor a joke.
I'll make you happy: take this money,
this ring, this golden watch!
And if I have anything else you like,
just name it and ask for it!"

CHORUS

Ei, ei, das klingt recht fein!

Eh, eh, that sounds very fine!

HANNE

Nein, sagt sie, das wär viel gewagt,
mein Bruder möcht es sehn,
und wenn er's meinem Vater sagt,
wie wird mir's dann ergehn?
Er ackert uns hier allzunah . . .
Sonst könnt es wohl geschehn.
Schaut nur, von jenem Hügel da
könnt Ihr ihn ackern sehn.

"No," says she, "that would be too bold,
my brother might see,
and if he told my father,
what would become of me?
He is plowing all too near us here . . .
Otherwise it might work.
Just look—from that hill there
you can see him plowing."

CHORUS

Ho, ho, was soll das sein?

Ho, ho, what does this mean?

HANNE

Indem der Junker geht und sieht,
schwingt sich das lose Kind
auf seinen Rappen und entflieht
geschwinder als der Wind.
Lebt wohl, rief sie, mein gnädger Herr!
So räch ich meine Schmach.
Ganz eingewurzelt stehet er
und gafft ihr staunend nach.

While the squire goes and sees,
the lively girl swings up
on his black horse and escapes
faster than the wind.
"Farewell," she cried, "my noble lord!
Thus I avenge my shame."
Utterly rooted he stands there
and gapes after her in wonder.

CHORUS

Ha, ha, das war recht fein!

Ha, ha, that was a good one!

—Please turn the page quietly.—

37. Recitative

SIMON

Vom dürren Osten dringt
ein scharfer Eishauch jetzt hervor.
Schneidend fährt er durch die Luft,
verzehret jeden Dunst
und hascht des Tieres Odem selbst.

Des grimmigen Tyranns,
des Winters Sieg ist nun vollbracht,
und stummer Schrecken drückt
den ganzen Umfang der Natur.

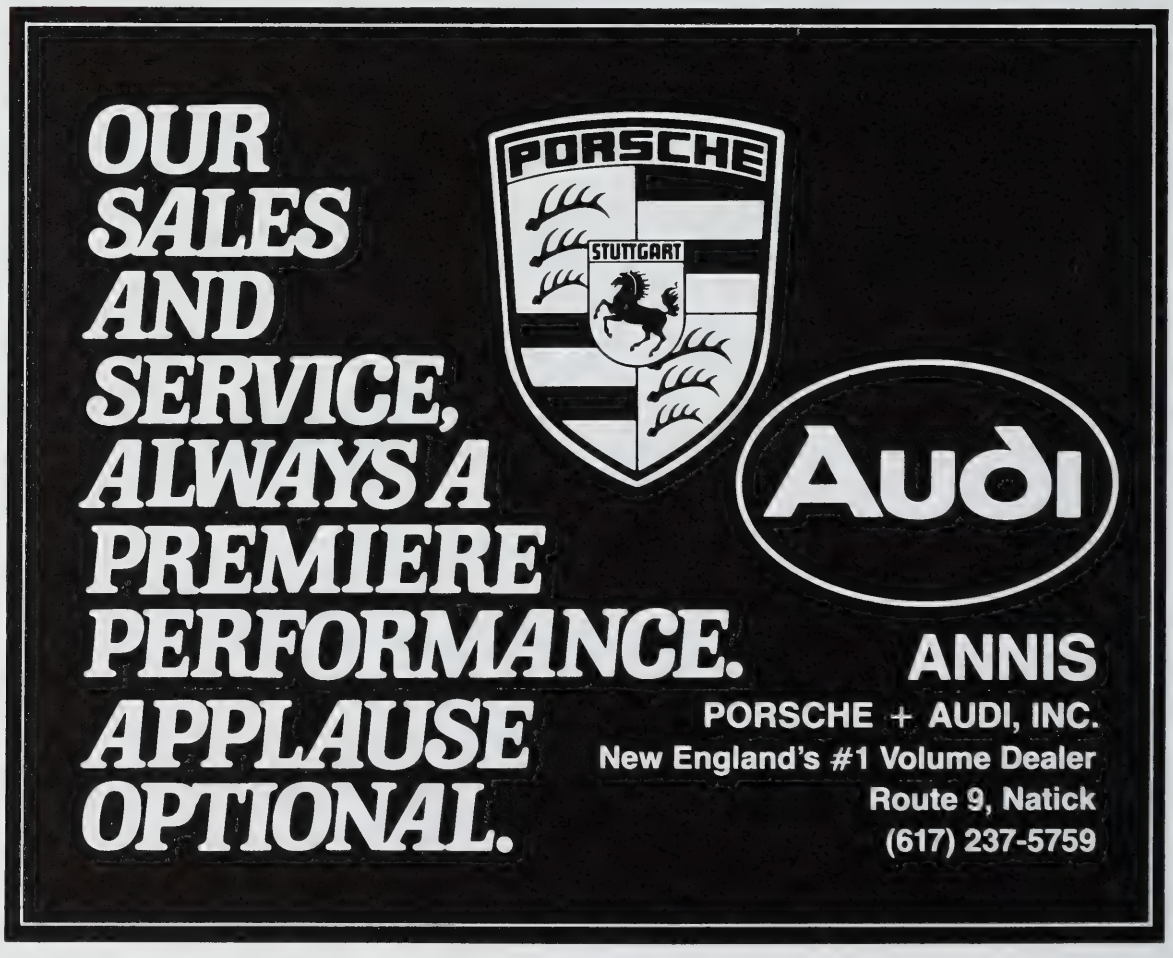
From the desolate East a sharp
icy breath now presses forward.
It cuts through the air as it comes,
consumes all the vapor
and snatches the very breath of the animals.
The victory of Winter,
the grim tyrant, is now complete,
and silent terror oppresses
the entire circuit of Nature.

38. Aria

SIMON

Erblicke hier, betörter Mensch,
erblicke deines Lebens Bild.
Verblühet ist dein kurzer Lenz,
erschöpfet deines Sommers Kraft.
Schon welkt dein Herbst dem Alter zu,
schon naht der bleiche Winter sich
und zeiget dir das offne Grab.
Wo sind sie nun, die hoh'n Entwürfe,
die Hoffnungen von Glück,
die Sucht nach eitlem Ruhme,

Look here, deluded man,
observe the image of your life.
Faded is your brief springtime,
exhausted your summer's strength.
Already your autumn fades to age,
already pale winter draws near
and shows you your open grave.
Where are they now, the lofty schemes,
the hopes of happiness,
the quest after idle fame,



der Sorgen schwere Last?
Wo sind sie nun, die Wonnetage,

verschwelgt in Üppigkeit?
Und wo die frohen Nächte,
im Taumel durchgewacht?
Wo sind sie nun? Wo?
Verschwunden sind sie wie ein Traum.
Nur Tugend bleibt.

the heavy burden of sorrows?
Where are they now, the days of rapture,
wasted in luxury?
And where the happy nights
spent in intoxication?
Where are they now? Where?
They are vanished like a dream.
Only virtue remains.

Recitative

Die bleibt allein
und leitet uns, unwandelbar,
durch Zeit und Jahreswechsel,
durch Jammer oder Freude
bis zu dem höchsten Ziele hin.

It alone remains
and leads us, changeless,
through change of times and seasons,
through sorrow or joy
to the highest goal.

39. Trio and Double Chorus

SIMON

Dann bricht der grosse Morgen an,
der Allmacht zweites Wort erweckt
zum neuen Dasein uns,
von Pein und Tod auf immer frei.

Then dawns the great morning,
the Almighty's second word awakens
us to the new being,
forever free of pain and death.

LUKAS, SIMON

Die Himmelpforten öffnen sich,
der heil'ge Berg erscheint.
Ihn krönt des Herren Zelt,
wo Ruh und Friede thront.

The gates of heaven open,
the holy mount appears.
The Lord's tabernacle crowns it,
where rest and peace are enthroned.

FIRST CHORUS

Wer darf durch diese Pforten gehn?

Who may pass through these gates?

HANNE, LUKAS, SIMON

Der Arges mied und Gutes tat.

He who avoided evil and did good.

SECOND CHORUS

Wer darf besteigen diesen Berg?

Who may ascend this mountain?

HANNE, LUKAS, SIMON

Von dessen Lippen Wahrheit floss.

He from whose lips flowed truth.

FIRST CHORUS

Wer darf in diesem Zelte wohnen?

Who may dwell in this tabernacle?

HANNE, LUKAS, SIMON

Der Armen und Bedrängten half.

He who assisted the poor and needy.

SECOND CHORUS

Wer wird den Frieden dort geniessen?

Who will enjoy the peace there?

HANNE, LUKAS, SIMON

Der Schutz und Recht der Unschuld gab.

He who gave protection and support to the innocent.

FIRST CHORUS

O seht, der grosse Morgen naht.

Behold, the great morning draws near.

—Please turn the page quietly.—

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SECOND CHORUS

O seht, er leuchtet schon.
Behold, it shines already.

BOTH CHORUSES

Die Himmelspforten öffnen sich,
der heil'ge Berg erscheint.
The gates of heaven open,
the holy mount appears.

FIRST CHORUS

Vorüber sind,
Past, . . .

SECOND CHORUS

verbrauset sind
calmed are . . .

FIRST CHORUS

die leidenvolle Tage,
the days of sorrow,

SECOND CHORUS

des Lebens Winterstürme.
the winter storms of life.

BOTH CHORUSES

Ein ew'ger Frühling herrscht;
und grenzenlose Seligkeit
wird der Gerechten Lohn.
An eternal springtime reigns;
and boundless bliss
will be the reward of the just.

HANNE, LUKAS, SIMON

Auch uns werd' einst ein solcher Lohn!
Lasst uns wirken, lasst uns streben!
May we, too, gain such a reward some day!
Let us work, let us strive!

FIRST CHORUS

Lasst uns kämpfen,
Let us struggle,

SECOND CHORUS

lasst uns harren,
let us wait in confidence,

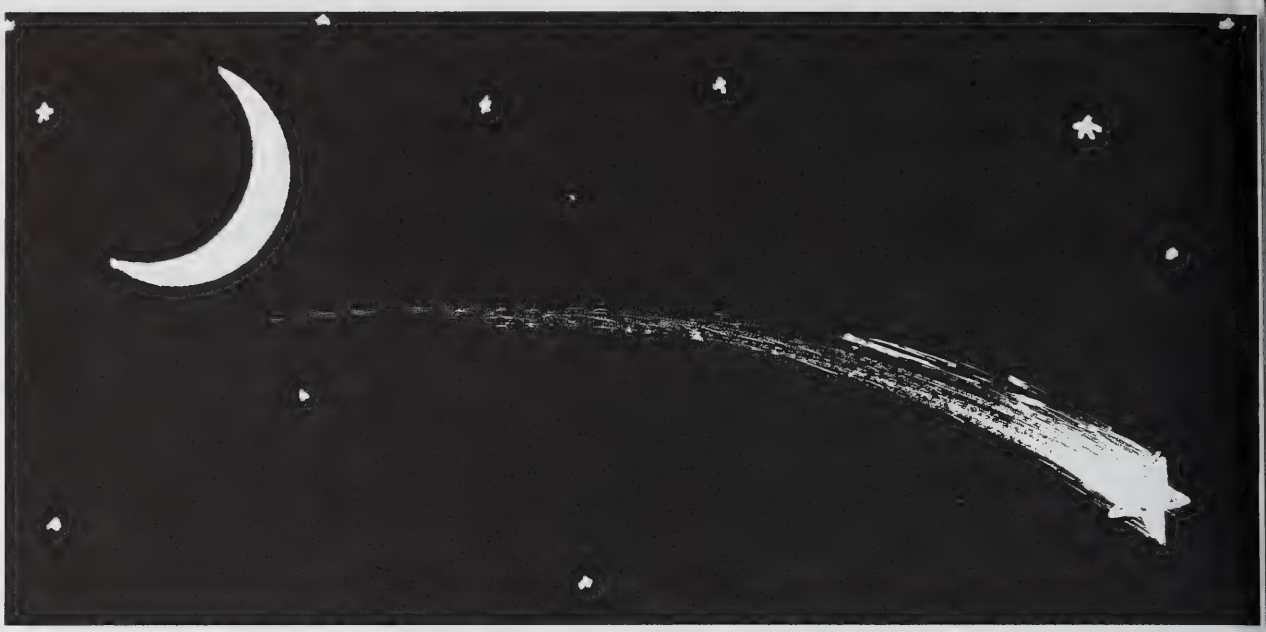
BOTH CHORUSES

zu erringen diesen Preis.
Uns leite deine Hand, o Gott!
Verleih uns Stärk' und Mut;
dann singen wir, dann gehn wir ein
in deines Reiches Herrlichkeit.

Amen.

to win with prize.
May Thy hand lead us, O God!
Lend us strength and courage;
than shall we sing, then shall we
enter into the splendor of Thy kingdom.

Amen.



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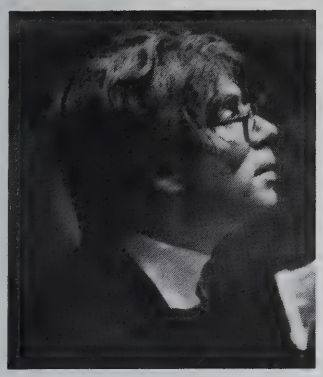
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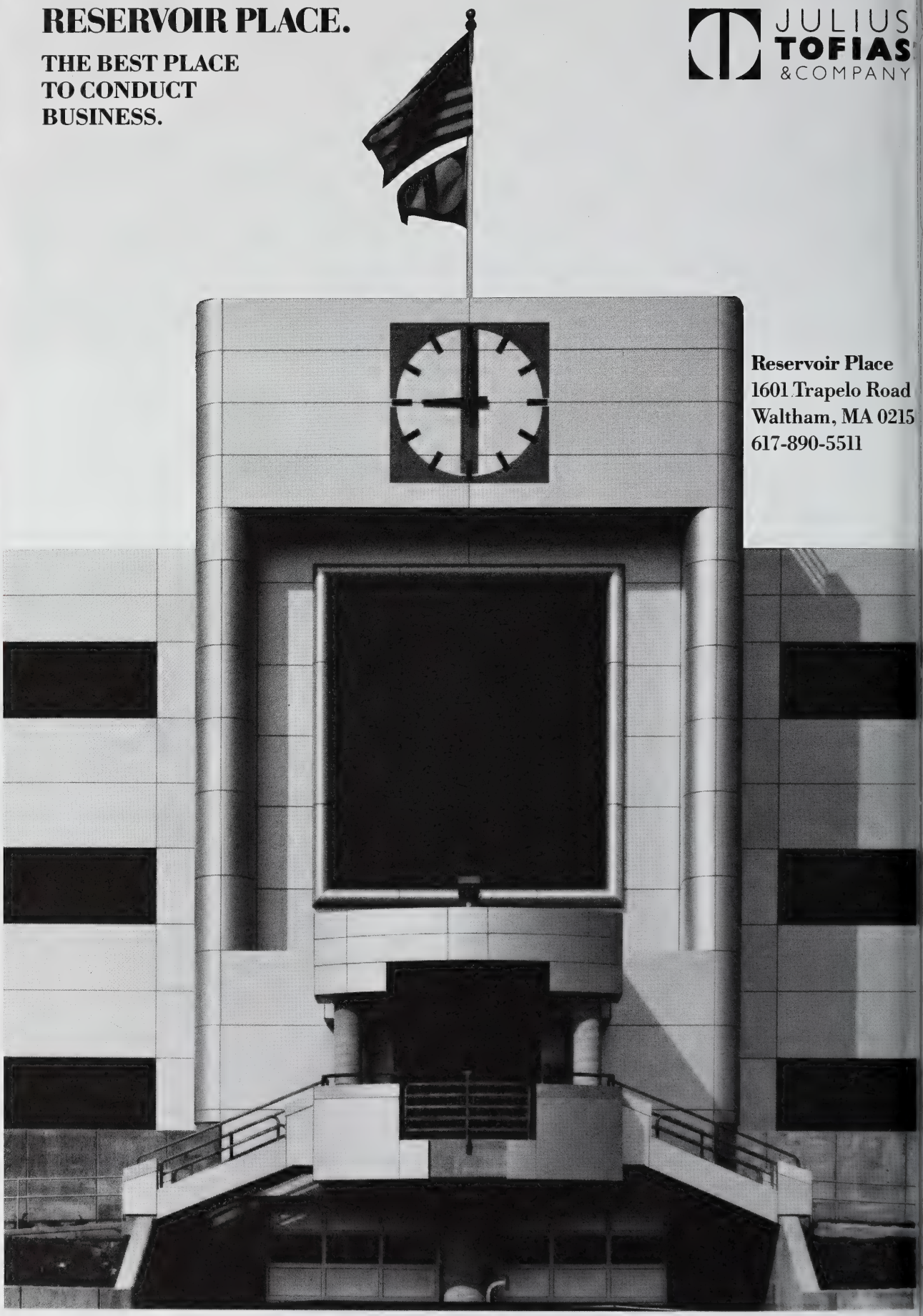
In demand as a guest conductor and master teacher in Europe, the United States, and Asia, Helmuth Rilling has won an international reputation as one of the foremost authorities in his field. In addition to his activities at the Stuttgart Bach Academy and his wide-ranging concerts and recording projects with its ensembles, he travels throughout the world conducting and teaching the music of Bach and his contemporaries. Mr. Rilling and the Gächinger Kantorei often perform in cooperation with the radio symphony orchestras of Stuttgart, Baden-Baden, and Frankfurt. His current engagements also include appearances with the Israel Philharmonic, the Cleveland Orchestra, the New York Philharmonic, the Toronto Symphony, the Czech Philharmonic of Prague, the National Arts Centre Orchestra of Ottawa, and such leading chamber ensembles as the Franz Liszt Chamber Orchestra of Budapest and the Los Angeles Chamber Orchestra. As a teacher, Mr. Rilling has conducted Bach Academies throughout the world. Particularly important among these is the Oregon Bach Festival, which he founded in 1970 and has directed every year since. The central achievement of Mr. Rilling's discography is his complete recording of the cantatas, Masses, Passions, and oratorios of J.S. Bach. He has also recorded vocal works ranging from the early and high Baroque to the twentieth century and is known, too, for his writings, and for his lecture concerts on Bach's works broadcast by the ZDF. Born in Stuttgart in 1933, Mr. Rilling studied there, in Rome, and in New York before assuming the post of Director of Church Music at the Gedächtniskirke in his home city. His professional path then led him to Berlin and Frankfurt, where he taught choral conducting, and finally back to Stuttgart and his activities with the International Bach Academy.

Mr. Rilling's status as an interpreter of Bach is based on a knowledge of the performance practice of Bach's time applied to the use of modern performance forces, scaled down to chamber music proportions. His primary repertoire includes Bach's complete choral music and a strong focus on the oratorio. His recent performances have ranged from Monteverdi's *Vespers of 1610* to commissioned works written expressly for Mr. Rilling and his ensembles; he also takes particular interest in the late vocal works of Haydn and the vocal works of Johannes Brahms. Besides the standard works of the oratorio repertoire—such as Mozart's *Requiem* and C minor Mass, Beethoven's *Missa Solemnis*, Mendelssohn's *St. Paul* and *Elijah*, Verdi's Requiem, and Stravinsky's *Symphony of Psalms*—he has also conducted such lesser-known works as Zelenka's *Missa Sanctissimae Trinitates*, Mendelssohn's *Walpurgisnacht*, the Cherubini Masses, Verdi's *Quattro Pezzi Sacri*, and Reger's fragmentary *Requiem*. In 1986 he gave the modern premiere of the rediscovered *St. Mark* Passion of C.P.E. Bach. For the last several years, Mr. Rilling has also been involved with lesser-known operatic works; at the Hamburg State Opera he has conducted Johann Christian Bach's last opera, *Amadis de Gaule*, and a concert production of Boito's *Mefistofele*. In addition to his honors from American universities, Mr. Rilling holds an honorary doctorate from the University of Tubingen's Faculty of Protestant Theology. He is currently vice-chairman of the New Bach Society in Leipzig and an honorary member of the German Music Council. Mr. Rilling made his Boston Symphony Orchestra debut with an all-Bach program at Tanglewood last summer.

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Sylvia McNair



Soprano Sylvia McNair is fast becoming a worldwide favorite on opera, concert, and recital stages. Highlights of her 1988-89 season include her debut at the Vienna State Opera as Susanna in *Le nozze di Figaro*, her debut at the Glyndebourne Festival as Anne Trulove in *The Rake's Progress*, and performances in Mozart's *Il re pastore* with the Academy of St. Martin-in-the-Fields at Salzburg. She also appears with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra, with which she has appeared at Tanglewood in 1984 and 1985 and in the *German Requiem* of Brahms at Symphony Hall in February 1988. Ms. McNair also appears in reengagements with the St. Louis Symphony, the Montreal Symphony, and the San Francisco Symphony, in addition to performances with the Los Angeles Philharmonic and the Toronto Symphony. Previous engagements have included appearances with the Minnesota Orchestra, the National Symphony, the Cincinnati Symphony, the Atlanta Symphony, and the Indianapolis Symphony. Last season she toured Japan with the Bach Academy of Stuttgart, appeared with the Boston Symphony Orchestra and the Cleveland Orchestra, and was soloist in *Messiah* with the Atlanta Symphony in a televised Christmas Eve performance; she was also a soloist in the *St. Matthew* Passion at the Oregon Bach Festival and in Bach's B minor Mass at Lincoln Center's Mostly Mozart Festival. Ms. McNair's appearances with Opera Theatre of St. Louis have included the roles of Hero in Berlioz's *Beatrice and Benedict*, Ilia in *Idomeneo*, Pamina in *The Magic Flute*, and Morgana in Handel's *Alcina*. In Europe, she has sung the role of Susanna with Netherlands Opera, and she repeated the role of Ilia with the Lyon Opera in Lyon, Cologne, and Strasbourg. With the Deutsche Oper Berlin, she has sung Pamina, and the title role in the world premiere of Rudolph Kelterborn's *Ophelia*. Ms. McNair has made several New York appearances, at Carnegie Hall and Lincoln Center. She made her Carnegie Hall debut in Handel's *Semele* and returned there as a soloist in the *St. Matthew* Passion. In 1982 she sang the role of Sandrina in Haydn's *L'infedeltà delusa* at the Mostly Mozart Festival and was reengaged for the following year in the title role of Mozart's *Zaïde*. Her festival appearances have included Tanglewood, Wolf Trap, Aspen, Waterloo, Lucerne—with the Academy of St. Martin-in-the-Fields and Neville Marriner—and the Festival of Two Worlds in Spoleto, where she made her Italian debut.

Born into a musical family in Ohio, Sylvia McNair studied the violin through her sophomore year in college, when she decided to take voice lessons. She eventually earned a master of music degree in vocal performance from Indiana University and, upon winning the 1982 Metropolitan Opera National Auditions, made her London concert debut on the American Artists Series. Her first disc, a Telarc digital recording of Poulenc's *Gloria* with Robert Shaw and the Atlanta Symphony, received a Grammy nomination. She has also recorded Handel's *Messiah* and Beethoven's *Missa Solemnis* for Telarc with Mr. Shaw and the Atlanta Symphony and may be heard on the recent Philips release of Mozart's C minor Mass under the direction of John Eliot Gardiner.



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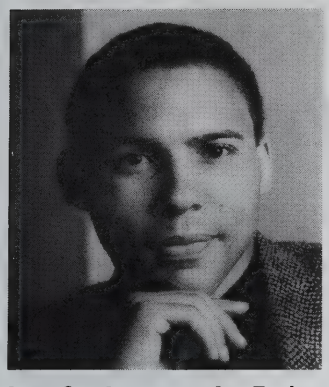
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Thomas Randle



Tenor Thomas Randle is in increasing demand as a soloist in the United States and in Europe for performances of traditional and contemporary music. He began early training in conducting, theory, and composition and was later awarded a scholarship to study voice at the University of Southern California, where his teachers included Michael Sells and Gwendolyn Koldofsky. During summers in Germany he studied with Aldo Baldin and Kurt Equiluz, and he has since gone on to appear in concert, recital, and opera on three continents. Mr. Randle has appeared as soloist with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Leipzig Radio Symphony, the London Philharmonic, the Stuttgart Chamber Orchestra, the Bach-Collegium Stuttgart, the Scottish Chamber Orchestra, and the Royal Philharmonic, under such conductors as Helmuth Rilling, Eric Ericson, Michael Tilson Thomas, Murray Sidlin, John Currie, Gennady Rozhdestvensky, Ivan Fischer, Serge Baudo, and Sir Michael Tippett. His repertoire encompasses Lieder, chamber music, oratorio, and opera from the early Baroque to the twentieth century. He has won critical acclaim as an oratorio singer, particularly for his performances of Bach, Handel, and Mozart, and he appears regularly at music festivals throughout the United States and Europe. Mr. Randle made his European debut with performances of Bach's B minor Mass under Helmuth Rilling's direction as part of the "Europa Contat" Festival in Strasbourg. He has toured Canada, Italy, Austria, Japan, North America, and South America with the Gächinger Kantorei and the Bach-Collegium Stuttgart, and he has been soloist with both of those ensembles for concerts at the J.S. Bach Sommerakademie and the prestigious "Internationales Musikfest Stuttgart." At the request of the East German government he was invited to sing performances of Bach's *Christmas* Oratorio, again under the baton of Mr. Rilling.

Mr. Randle made his European opera debut in London this year as Tamino in Mozart's *Magic Flute* at English National Opera. His repertoire includes the major tenor roles of Mozart, Rossini, and Donizetti, the lyric French roles of Massenet and Thomas, and twentieth-century works of Copland, Berg, and Stravinsky. In August 1989 he returns to Europe for further performances of *The Magic Flute* with English National Opera; during the 1990-91 season he will sing Pelleas with that company. Also with English National Opera he will create the role of Dionysus in the world premiere of John Buller's new opera, *The Bacchae*. Active in the area of twentieth-century music, Mr. Randle has sung in the American and world premieres of works by Sir Michael Tippett, Heinz Holliger, and William Kraft with the Los Angeles Philharmonic. He appears with the Boston Symphony Orchestra for the first time at these concerts.

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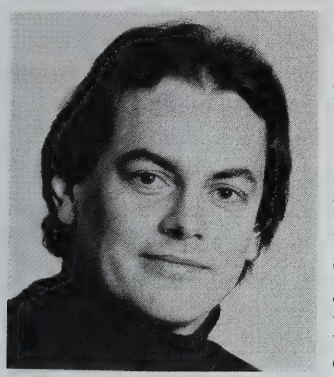
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Mark Pedrotti



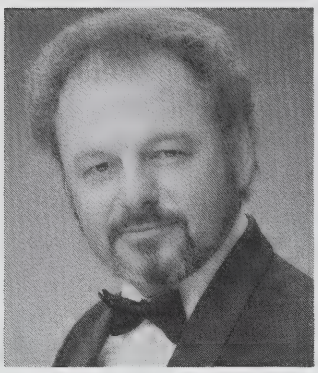
Baritone Mark Pedrotti is a versatile performer, with opera, recital, and recording engagements throughout North America. Recent appearances have included appearances with the Quebec Symphony in the Bach cantata "*Ich habe genug*" and Brahms's *German Requiem*, Orff's *Carmina burana* with the New York Choral Society and Handel's *Messiah* with the New York Oratorio Society, both in Carnegie Hall, a television production of *The Whale* with the Vancouver Bach Choir at Expo '86, and a film on the life of Ravel. As a recitalist, Mr. Pedrotti performs regularly in the major music centers of North America. Appearances in opera have included the roles of Mercutio in *Roméo et Juliette* with Baltimore Opera, Dr. Falke in *Die Fledermaus* with Canadian and Chattanooga Opera, Sharpless in *Madama Butterfly* with Canadian Opera, Figaro in *Il barbiere di Siviglia* and Papageno in *The Magic Flute* with Edmonton Opera, and *Libuse* with Opera Orchestra of New York at Carnegie Hall. In 1987 Mr. Pedrotti opened Glimmerglass Opera's new opera house as Eugene Onegin and made his New York City Opera debut as Dr. Falke. He also performed *Carmina burana* in Toronto and Baltimore, appeared as the Count in *Le nozze di Figaro* with Knoxville Opera, and made his London recital debut in England. During the 1988-89 season, Mr. Pedrotti joined Northern Ireland Opera as Marcello in *La bohème* and Edmonton Opera as Mercutio in *Roméo et Juliette*; he also appears as Harlequin in *Ariadne auf Naxos* in Vancouver and as Papageno in *The Magic Flute* in Calgary. Besides these performances of Haydn's *The Seasons*, at which Mr. Pedrotti makes his Boston Symphony Orchestra debut, Mr. Pedrotti's current engagements with Helmuth Rilling include Bach's B minor Mass at Avery Fisher Hall and Berlioz's *L'Enfance du Christ* in Europe; he also appears as Mercutio in *Roméo et Juliette* in Cincinnati and as Ford in *The Merry Wives of Windsor* with Washington Opera.

Born into a musical family in New Zealand, Mark Pedrotti began his career as a boy soprano with frequent concert, radio, and television appearances, as well as recordings. A charter member of the Canadian Opera Company Ensemble, he has been the recipient of the Herman Geiger-Torel Award, the Tito Gobbi International Opera Scholarship, and the Herbert von Karajan Gesangsstudio Award.

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Tanglewood Festival Chorus
John Oliver, Conductor



Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction. More recently, the chorus participated in performances under Seiji Ozawa's direction of Richard Strauss's *Elektra*, with Hildegard Behrens in the title role, in Boston, New York, and at Tanglewood; the performances this past November were recorded by Philips for future release on records and compact discs.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance, recently reissued on compact disc. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc also include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

The Tanglewood Festival Chorus, John Oliver, conductor, has recently been selected to help close a month-long International Choral Festival to take place in and around Toronto, Canada, throughout the month of June. The only American chorus invited to participate among the festival's more than 4,000 performers, the Tanglewood Festival Chorus will present an afternoon concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction on Friday, June 30, and take part in the festival's closing performance—Verdi's *Requiem* with the Toronto Symphony under the direction of Charles Dutoit—that same evening.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Phyllis Benjamin
Deborah Bennett
Michele M. Bergonzi
Sarah S. Brannen
Bonita Ciambotti
Margo Connor
Mary A.V. Crimmins
Christine P. Duquette
Carol S. Furneaux
Alice Honner-White
Holly MacEwen Krafka
Sarah Jane Liberman
Barbara MacDonald
Jan Elizabeth Norvelle
Jennifer M. Pigg
Sarah J. Robinson
Lisa Saunier
Carrol Shaw
Joan Pernice Sherman
Noel Belanger Smith

Mezzo-sopranos

Maisy Bennett
Nancy Brockway
Sharon Carter
Barbara Clemens
Arnalee Cohen
Evelyn M. Eshleman-Kern
Christine Faub
Paula Folkman
Irene Gilbride
Toni Gustus
Elizabeth Johnstone
April Merriam
Ellen D. Rothberg
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Dianne M. Terp
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Andrew Hamilton
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John W. Hickman
Warren D. Hutchison
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David R. Pickett
Herman P. Schultz
Ronald Severson
Carl Zahn

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Jose R. Coronado, Jr.
James W. Courtemanche
Edward E. Dahl
John Duffy
Mark L. Haberman
Lee B. Leach
Steven Ledbetter
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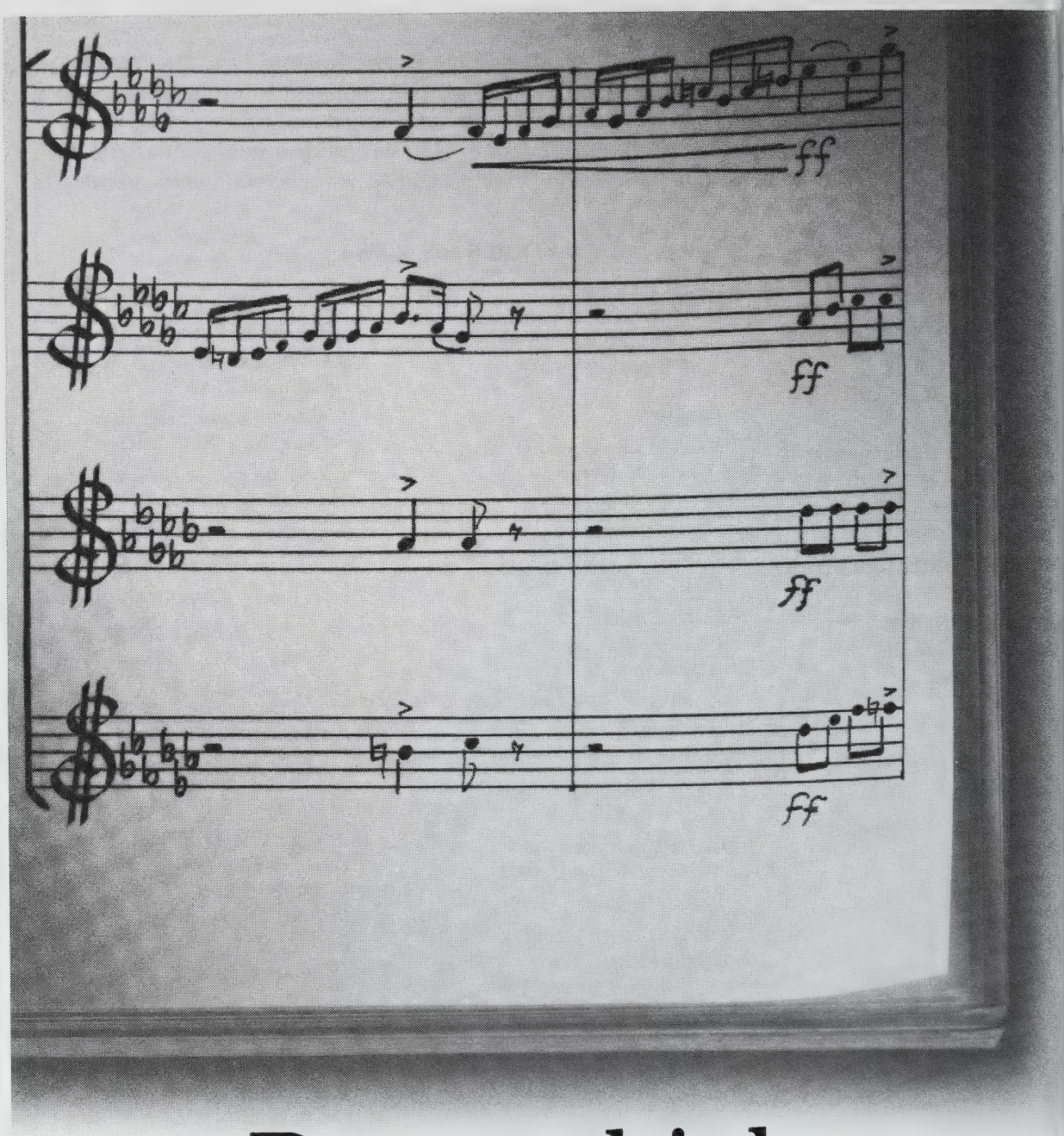
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Thursday, March 23, at 8
Friday, March 24, at 2
Saturday, March 25, at 8

CHARLES DUTOIT conducting

ROUSSEL — Symphony No. 4 in A, Opus 53
- Lento—Allegro con brio
- Lento molto
- Allegro scherzando
- Allegro molto

MOZART — Piano Concerto No. 27 in B-flat, K.595
- Allegro
- Larghetto
- Allegro

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RACHMANINOFF — *Symphonic Dances*, Opus 45
- Non allegro
- Andante con moto (Tempo di valse)
- Lento assai—Allegro vivace

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Coming Concerts . . .

Thursday 'D'—March 23, 8-10
Friday 'B'—March 24, 2-4
Saturday 'A'—March 25, 8-10

CHARLES DUTOIT conducting
VLADIMIR FELTSMAN, piano

ROUSSEL	Symphony No. 4
MOZART	Piano Concerto No. 27 in B-flat, K.595
RACHMANINOFF	*Symphonic Dances*

Thursday 'A'—March 30, 8-9:45
Friday Evening—March 31, 8-9:45
Saturday 'A'—April 1, 8-9:45

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KURT MASUR conducting

MENDELSSOHN	Symphony No. 3, *Scottish*
TCHAIKOVSKY	Symphony No. 4

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Wednesday, April 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—April 6, 8-9:55
Friday 'B'—April 7, 2-3:55
Saturday 'B'—April 8, 8-9:55
Tuesday 'B'—April 11, 2-3:55

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

CAGE	*One Hundred and One* (world premiere; commissioned by the Boston Symphony Orchestra and the Fromm Music Foundation at Harvard University)
STRAVINSKY	Violin Concerto
DEBUSSY	*Prelude to the Afternoon of a Faun*
DEBUSSY	*La Mer*

Thursday 'C'—April 20, 8-10
Friday 'A'—April 21, 2-4
Saturday 'B'—April 22, 8-10
Tuesday 'C'—April 25, 8-10

BERNARD HAITINK conducting
MURRAY PERAHIA, piano

MOZART	Piano Concerto No. 21 in C, K.467
BRUCKNER	Symphony No. 9

Wednesday, April 26, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—April 27, 8-10
Friday 'B'—April 28, 2-4
Saturday 'A'—April 29, 8-10
Tuesday 'B'—May 2, 8-10

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 6, *Pastoral*
RAVEL	*Daphnis and Chloé* (complete)

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only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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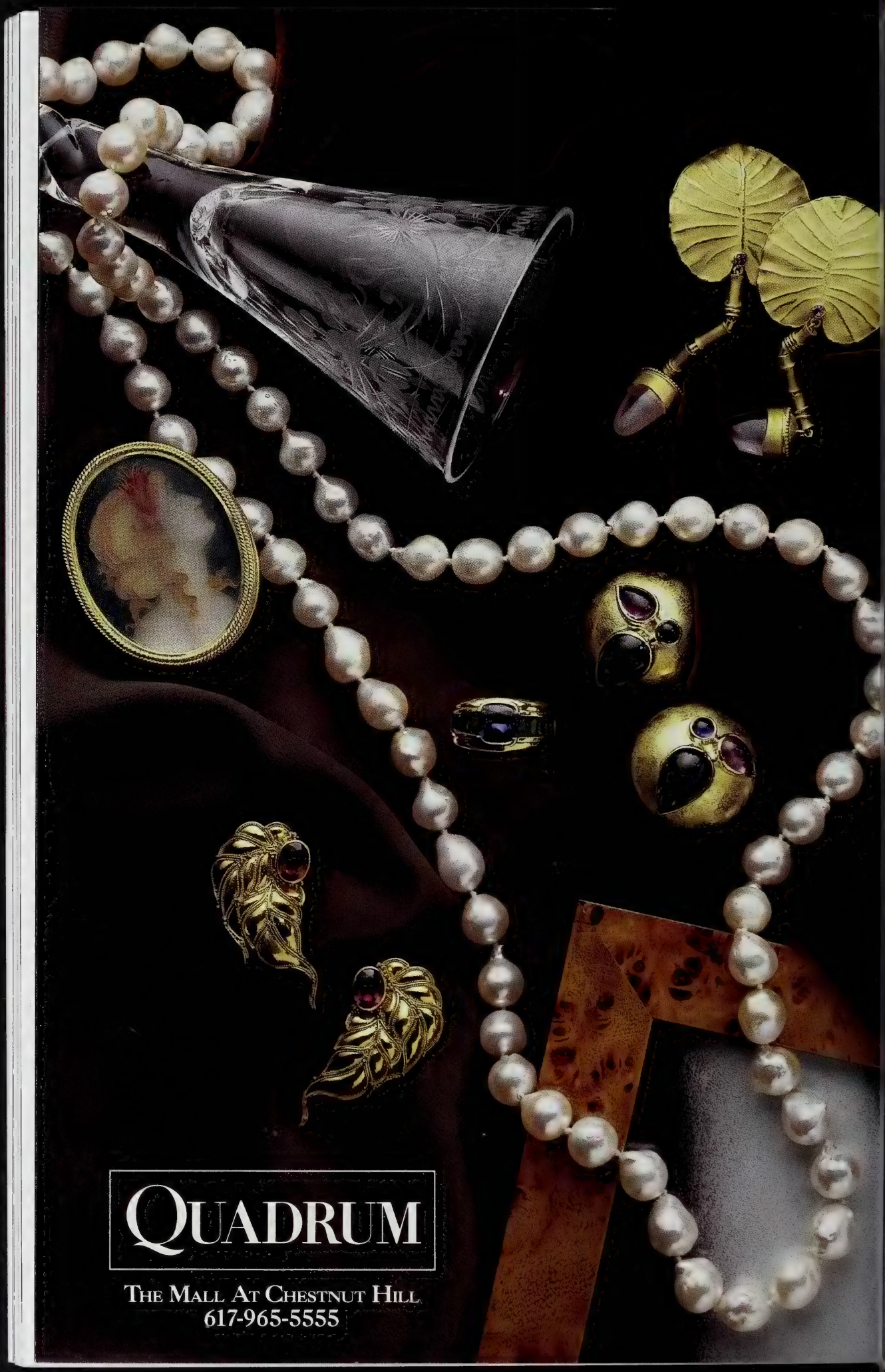
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APRIL 2, 1989

HAYDN Divertimento in G for flute, violin, and cello, Opus 100, No. 4

SHENG Three Chinese Love Songs, for soprano, viola, and piano ("Dedicated to Leonard Bernstein")

SCHUBERT Octet in F for strings and winds, D.803

TICKETS: $14.50, $11.00, $8.00

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BSO

American Premiere Exhibit of Paintings by Charles Roussel in Symphony Hall through April 10

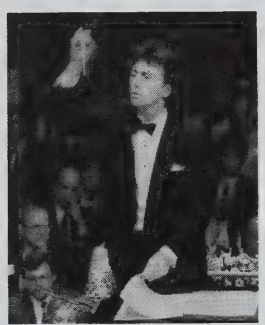
In conjunction with this week's performances of Albert Roussel's Symphony No. 4, the Boston Symphony Orchestra is proud to present the first major American showing of paintings by his cousin, French artist Charles Roussel (1861-1936), in the Cabot-Cahners Room. We are also pleased to welcome Monsieur and Madame Charles Roussel, the artist's son and daughter-in-law, to this week's performances. Part of the American premiere exhibit of Roussel's works at Vose Galleries, the Symphony Hall exhibit, which continues through April 10, is presented in collaboration with the French Cultural Services and Vose Galleries. The Roussel exhibit will continue at Vose Galleries, 238 Newbury Street, Boston, through the end of May. Please call Vose Galleries at (617) 536-6176 for further information. See also Caroline Smedvig's story beginning on page 17 of this week's program book.

"Salute to Symphony" 1989 Raises More Than $216,000

"Salute to Symphony" 1989, the Boston Symphony Orchestra's major fundraiser and community outreach event, raised $216,761 for the Boston Symphony Orchestra, Inc. NYNEX was the corporate sponsor of the event, which took place March 3 through 6 and included daily broadcasts on WCRB-102.5-FM, a Symphony Hall Open House, and a live ninety-minute Boston Symphony Orchestra telecast with conductors Seiji Ozawa, John Williams, Harry Ellis Dickson, and Ronald Feldman on WCVB-TV Channel 5. The Symphony Hall Open House, which included performances throughout the Hall, tours of this historic landmark, an opportunity to meet informally with the conductors and musicians of the BSO, and instrument demonstrations, drew a crowd of more than 5,500 people.

BSO Board President George Kidder expressed the orchestra's gratitude "to the many people who pledged, the hundreds of volunteers who donated their time, and to WCRB, WCVB, and NYNEX, whose generous support enabled us to reach thousands of people throughout New England." This year donors to Salute were able to choose from a variety of incentive gifts, ranging from a "Salute" t-shirt ($25 donation) and a limited edition compact disc or cassette ($50 donation) to an opportunity to conduct the Boston Pops in "The Stars and Stripes Forever!" ($5,000 donation). The Boston Symphony Association of Volunteers will continue to accept pledges at (617) 266-1492, ext. 247, as long as these incentive gifts remain available.

Ronald Feldman Named Assistant Conductor of Boston Pops Orchestra

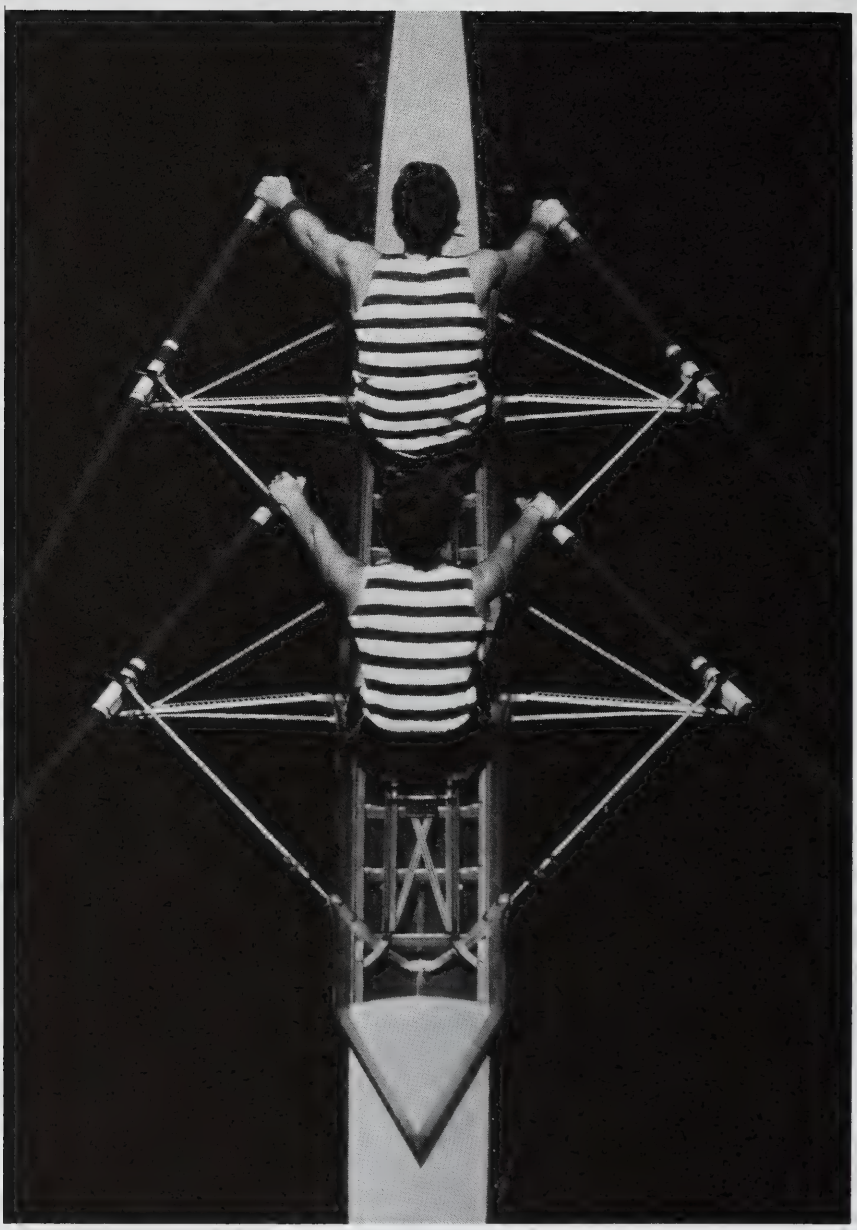


John Williams recently announced the appointment of Ronald Feldman as Assistant Conductor of the Boston Pops Orchestra. A member of the Boston Symphony Orchestra's cello section since 1967, Mr. Feldman has appeared as guest conductor with the Boston Pops Orchestra at Symphony Hall and at Tanglewood; in December he led three of the Christmas Pops performances. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, he was also music director and conductor for five seasons of the New England Philharmonic (formerly the Mystic Valley Orchestra). He has also appeared as guest conductor with the Pro Arte Chamber Orchestra, the Springfield Symphony, and the MIT Experimental Studio. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the New England Conservatory, the Tanglewood Music Center, and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Serge Koussevitzky and the BSO on 1989 "Salute to Symphony" Compact Disc and Cassette

Produced with the cooperation of NYNEX, WCRB, and RCA, a special, limited-edition compact disc of historic performances recorded by Serge Koussevitzky and the Boston Symphony Orchestra is available as a 1989 "Salute to Symphony" gift incentive for your contribution of $50. Also available on cassette, the album includes the finale from Tchaikovsky's Symphony No. 4, the finale from Mozart's *Eine kleine Nachtmusik*, Strauss's *Don Juan*, Hanson's Serenade for Solo Flute, Harp, and Strings, Cowell's Hymn and Fuguing Tune, and the opening Adagio from Shostakovich's Symphony No. 8. Recorded by RCA between 1945 and 1950, the selections have been newly remastered for this album. The works by Cowell, Hanson, and Strauss have been previously available only in limited LP pressings; the Mozart and Tchaikovsky, originally issued on 78s, have been unavailable for many years; and the Shostakovich has never been available in any format. Quantities are extremely limited. To place your order, please call the Volunteer Office at (617) 266-1492, ext. 247.

BSO Members in Concert

BSO principal trombone Ronald Barron presents a Boston University School for the Arts faculty recital on Wednesday, March 29, at 8 p.m. at BU's Tsai Performance Center, 685 Commonwealth Avenue; assisting artists include BSO principal trumpet Charles Schlueter, the Boston University Wind Ensemble, and pianist Frederick Wanger. The program will include music of Hindemith, Weber, Herbert Clarke, Arthur Pryor, and others; admission is free.

Harry Ellis Dickson conducts the Boston Classical Orchestra in an all-Mozart program including the overture to *Così fan tutte*, the Violin Concerto No. 5 in A, K.219, with BSO associate concertmaster Tamara Smirnova-Šajfar as soloist, and the Symphony No. 38, *Prague*, on Wednesday, March 29, and Friday, March 31, at 8 p.m. at Faneuil Hall. Tickets are $18 and $12 ($8 students and seniors). For more information, call 426-2387.

Collage New Music, with guest conductor Charles Fussell, concludes its sixteenth season with "Short Circuits: An Electronic Program," at the Longy School of Music in Cambridge, Monday, April 3, at 8 p.m. The program includes music of Ronald Perera, James Dashow, Morton Subotnick, and Maurice Ravel, the Dashow work in its American premiere, the Perera and Subotnick works in their Boston premiere. Tickets are $10 general admission ($5 students and seniors). For more information, call 437-0231.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Lillian and Nathan R. Miller Chair

Classical music has been a major source of comfort and pleasure for Nathan R. Miller throughout his life. He and his wife, Lillian, have one married daughter and two granddaughters. Mr. and Mrs. Miller share a strong commitment to music and the universal joy it can bring to people of all ages and walks of life. Mr. Miller established the prestigious Nathan R. Miller Properties in 1960. He is also chairman of the board of Agassiz Village, a summer program serving the needs of inner city and suburban children, including the physically handicapped. Nathan Miller considers Seiji Ozawa to be one of the master conductors in the world; in 1976 he established the Seiji Ozawa Endowed Guarantor Fellowship at the Tanglewood Music Center in honor of the BSO music director. The Millers' endowed chair in the BSO's cello section is occupied by Carol Procter.

In Appreciation

The BSO expresses its gratitude to the following communities that, by providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1987-88 season, these communities generously donated $9,700 to the orchestra. In Massachusetts: Andover, Cape Cod, Concord, Dedham, Marblehead, Newton/Wellesley, and North Shore; in New Hampshire: Manchester/Concord and North Hampton; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please contact the BSO Volunteer Office at (617) 266-1492.

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Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot
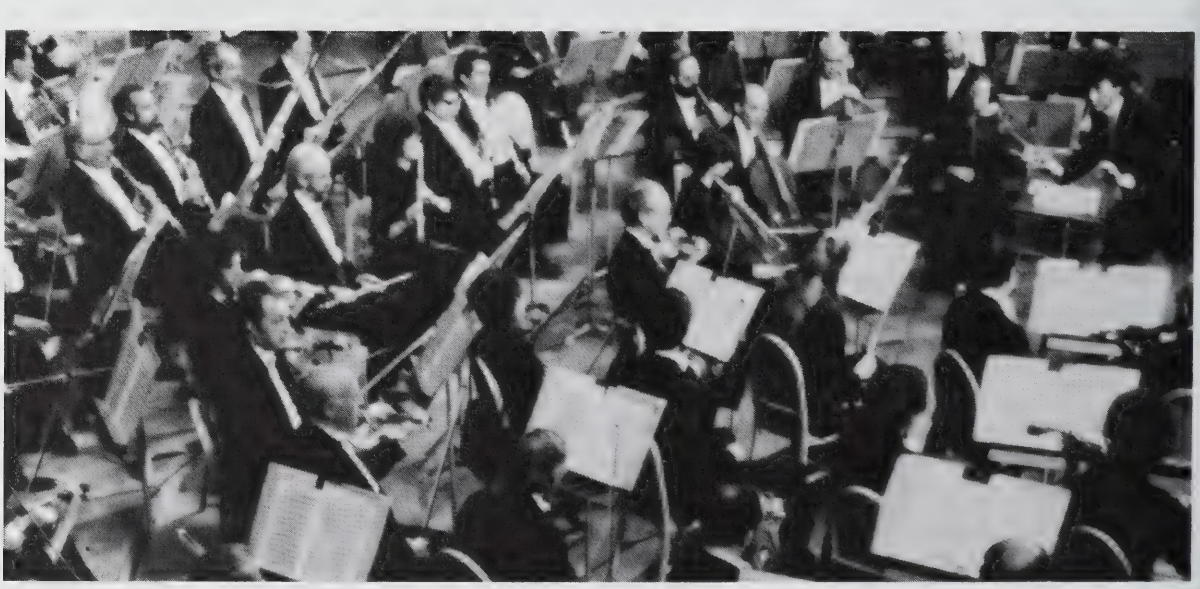
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Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
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Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
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‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
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Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
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Fenwick Smith
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Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
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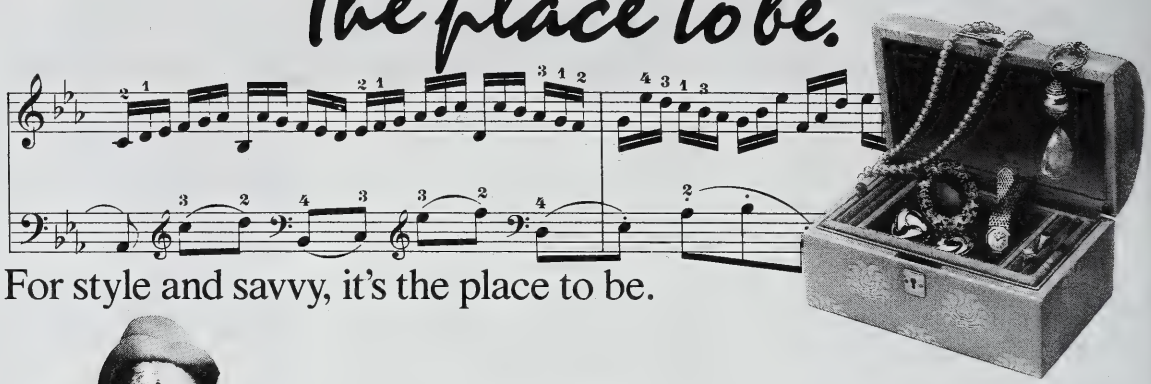
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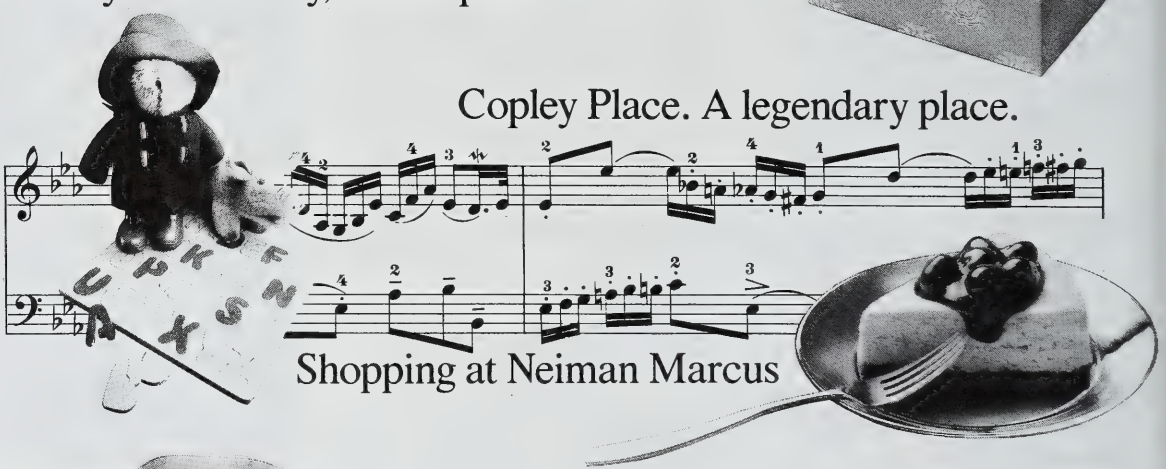
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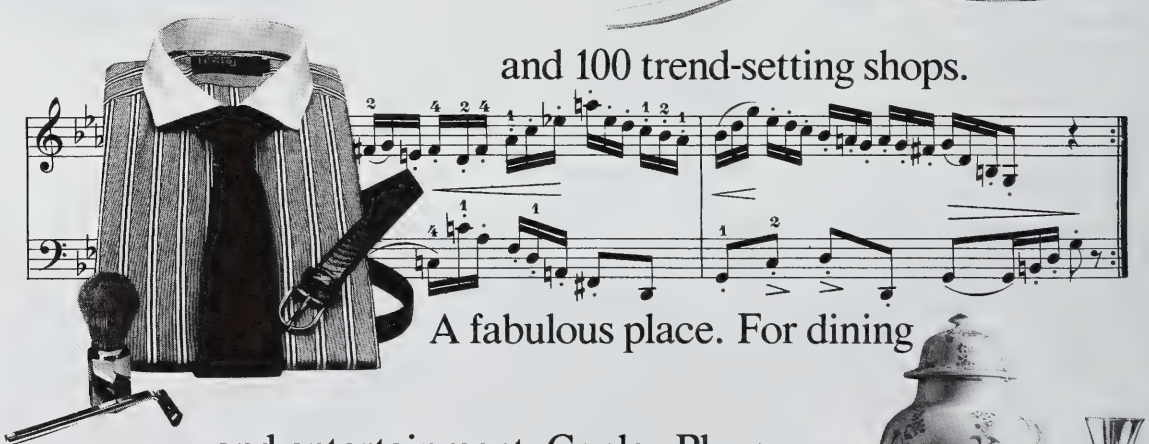


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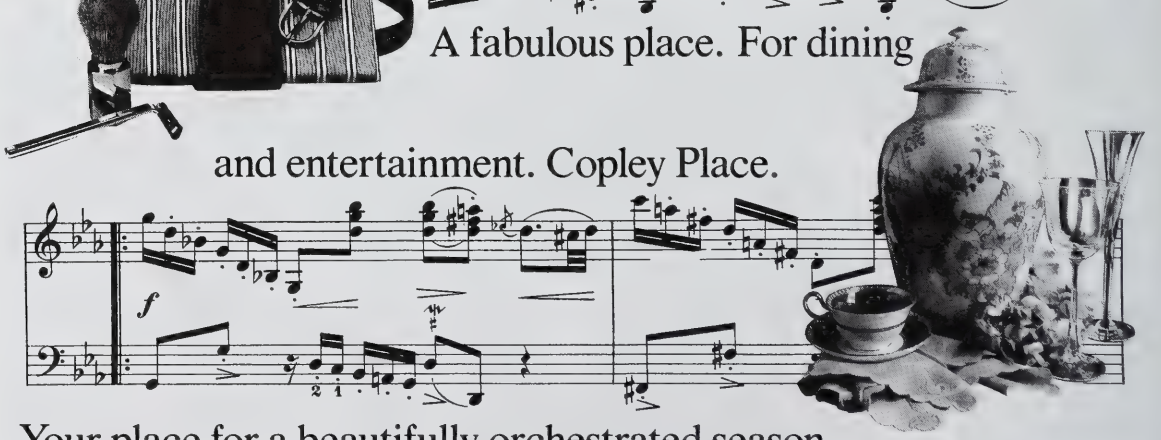
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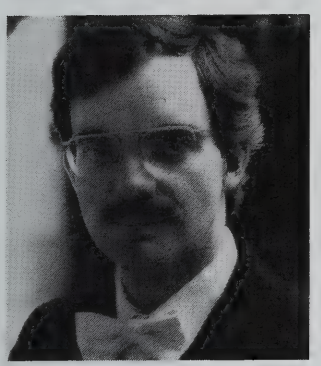


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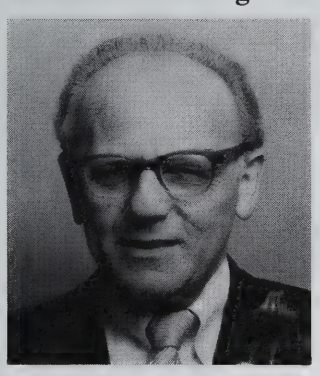
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Malcolm Lowe



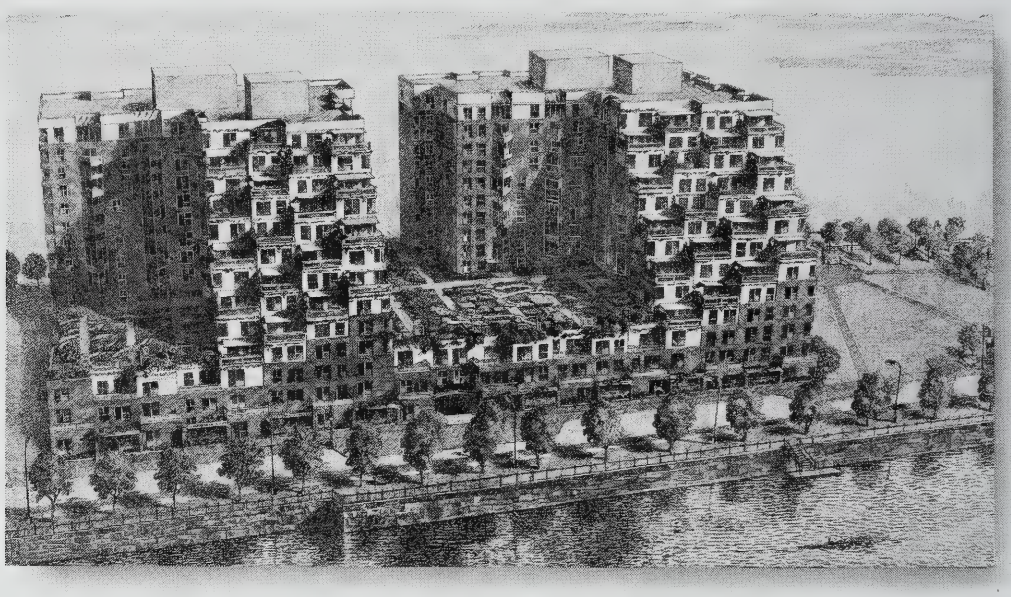
With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto and Montreal. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Sheldon Rotenberg



Violinist Sheldon Rotenberg joined the Boston Symphony Orchestra in 1948, during Serge Koussevitzky's final year as the BSO's music director. Born in Attleboro, Massachusetts, Mr. Rotenberg received his bachelor of arts degree in 1939 from Tufts University (where he was captain of the tennis team). Mr. Rotenberg was a scholarship student at the Tanglewood Music Center in 1940 and 1941. In 1942 he joined the Indianapolis Symphony Orchestra for one season; he then enlisted in the Army. After serving as a captain in the Military Intelligence, he remained in Paris to attend the Sorbonne and study violin with Georges Enesco, Boris Kamensky, and Maurice Hewitt. His teachers in America were Felix Winternitz, Richard Burgin, and Harrison Keller. Mr. Rotenberg was a soloist with the Boston Pops Orchestra in 1938 and 1941. Before joining the Boston Symphony Orchestra he was concertmaster of the Massachusetts National Youth Administration Orchestra conducted by Arthur Fiedler. For four years, Mr. Rotenberg concertized extensively with the Boston String Quartet under the sponsorship of Elizabeth Sprague Coolidge; the group's appearances included a concert and recording at the Library of Congress in Washington, D.C. During the same period, the quartet was in residence at the New England Conservatory. Mr. Rotenberg represented the Boston Symphony Orchestra in a State Department cultural exchange program with the Japan Philharmonic in Tokyo during the 1968-69 season, as a soloist, teacher, and member of that orchestra. Currently a Boston University Tanglewood Institute faculty member, Mr. Rotenberg is listed in "Who's Who in America."

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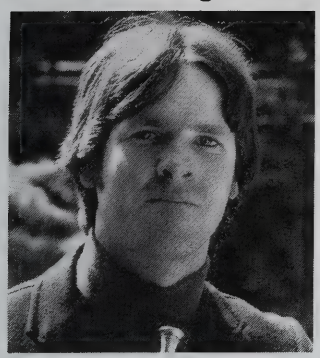
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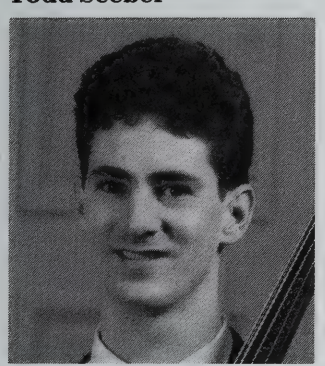
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Richard Sebring



Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring comes from a musical family: his father played jazz guitar, and his sisters and brothers all have musical interests. Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour, and also with the Boston Pops Orchestra. He has also performed with the contemporary chamber ensembles Collage and Musica Viva.

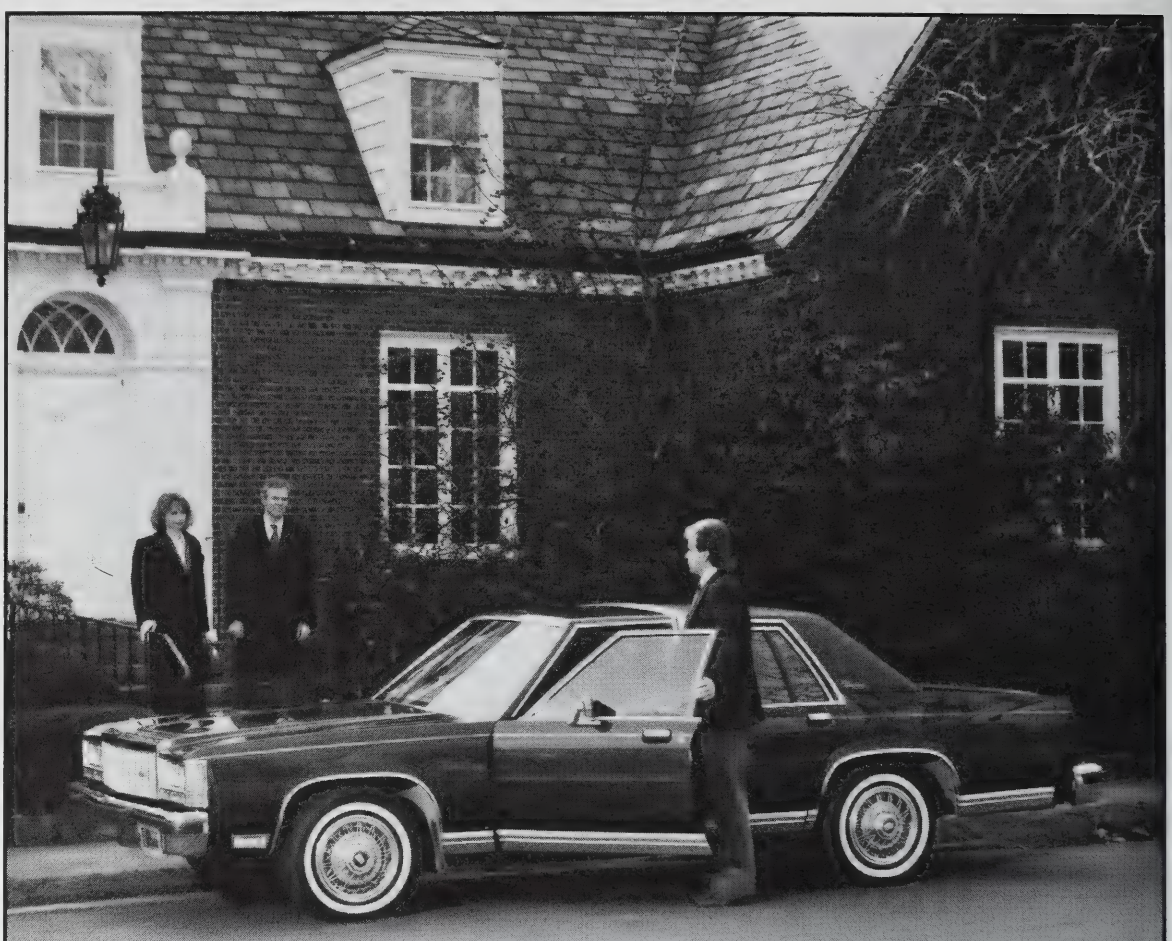
Todd Seeber



Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988; from January 1986 until he joined the BSO he was principal bass of the Buffalo Philharmonic, which he joined when he was twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass when he was eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a fellowship student at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra.

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Albert and Charles Roussel: The French Connection at Symphony Hall

by Caroline Smedvig

This week's Boston Symphony concerts mark a reunion—in music, in painting, and in spirit—of two cousins, both remarkable artists: Albert Roussel and Charles Roussel. While the performances of Albert Roussel's Fourth Symphony, composed in large part on the Normandy coast, unfold in Symphony Hall, the ever-shifting and entrancing nuances of the sea are depicted on canvas in paintings by the composer's cousin, Charles, on display in Symphony Hall's Cabot-Cahners Room.

While the music of Albert Roussel has not been unknown to Boston audiences—after all, it was Serge Koussevitzky who served as the composer's major champion, premiering and commissioning works throughout Albert's life—the paintings of Albert's younger cousin by eight years, Charles, have remained somewhat mysterious. Due in part to the painter's reclusive and self-effacing nature and in part to his wife's protectiveness of his work following his death just over fifty years ago, there have been only a handful of Roussel exhibitions outside of France: in St. Louis, St. Petersburg, and Buenos Aires, all in 1904! (Roussel was invited to exhibit his paintings yearly at Paris' most prestigious and important salon, the Salon des Artistes Français at the Grand Palais, which he did until his death.)

The current exhibition in Symphony Hall represents the first major exhibition in the United States of Roussel's painting. How this rather extraordinary coup came to pass is an unusual story in itself, involving the good luck and perseverance of a young Boston art historian, Donna Heinley. While completing her graduate research in Paris, she became friends with an old friend of the Roussel family. "It was a beautiful spring evening, and my friend and I met for a coffee on the Boulevard St. Germain at Cafe Deux Magots," she recalls. "He knew of my interest in late 19th- and early 20th-century painting and mentioned that his friends, the Roussels, lived

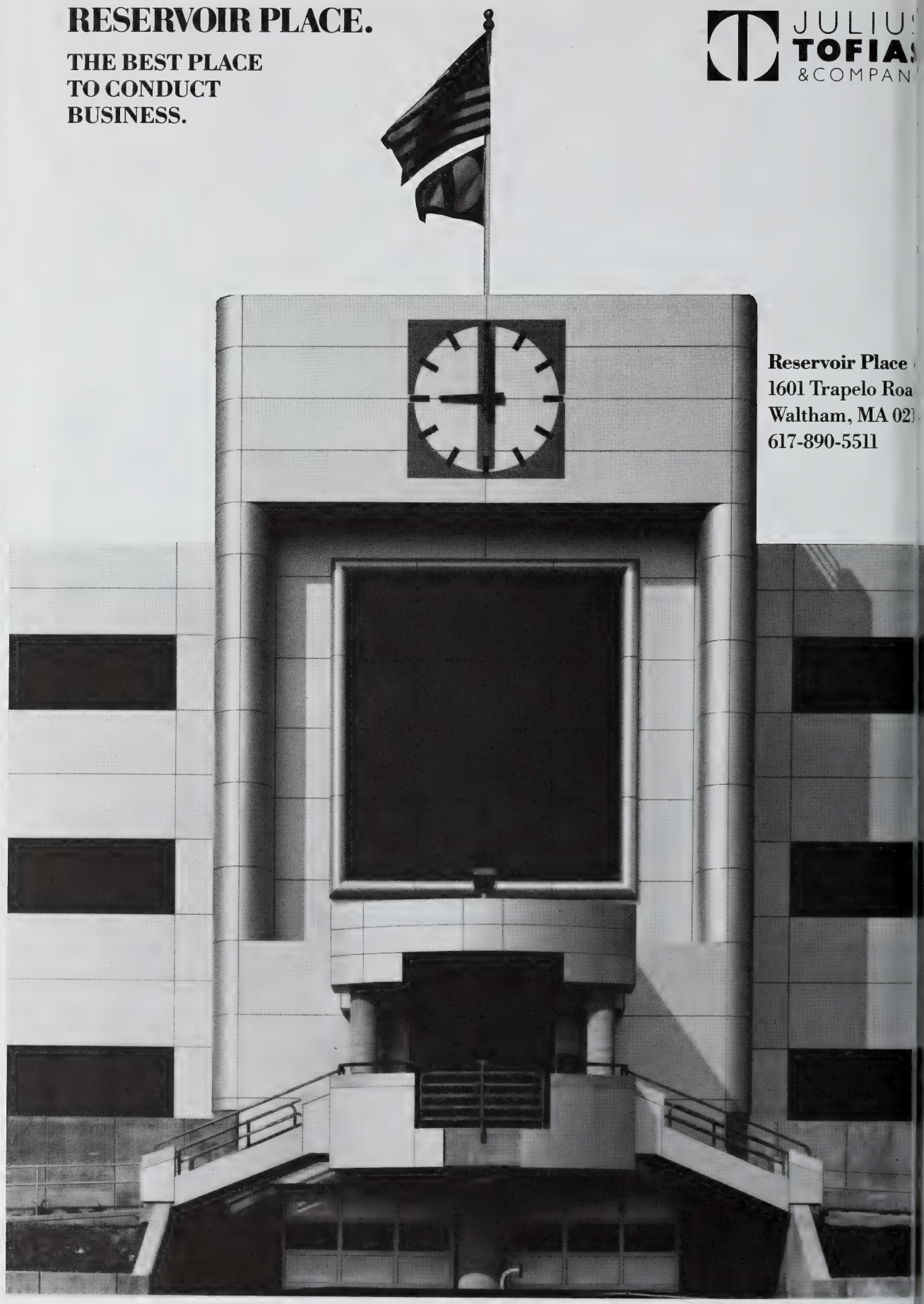


Roussel's "The Nets" (1896)

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two blocks away, on—believe it or not!—Avenue Charles Roussel." These friends turned out to be the artist's son and daughter-in-law. Ms. Heinley recounts that upon entering their apartment, she was "mesmerized, captivated, shocked beyond belief." Everywhere she looked, there were Roussel paintings. "There was a grand piano in the living room, and the wall next to it was covered with small Roussel landscapes, or '*petits bois*.' Monsieur Roussel explained that his father had referred to these small works as 'little musical notes' and that, hung together, they formed a composition. Then, in the dining room, I saw an enormous canvas of one of Roussel's grand fishing scenes (about to be acquired by the Musée d'Orsay). I thought to myself, if the little paintings are a string quartet, this is his symphony!"

As Ms. Heinley came to know the family, she learned that all of Roussel's work remained locked in a nearby basement. "It's quite an extraordinary story," she recounted. "Madame Roussel felt the paintings were her only link to her husband after his death. She moved to Paris and lived there surrounded by the paintings—the small ones, the large canvases, *all* of them. She refused to let a single painting be exhibited, let alone sold, from Charles' death in 1936 until her own death in 1974." Ms. Heinley further explained that Charles (Jr.) and his wife—who are present at this week's performances—decided that it was wrong not to share the artist's work and gradually began allowing it to be exhibited.

Happily for Bostonians in particular, the Roussels agreed to lend 65 paintings to Vose Galleries of Boston, after introductions were made by Ms. Heinley. This was an especially auspicious arrangement, since the Vose family first became involved with French painting in 1852, when the great-grandfathers of current owners Abbot and Robert C. Vose held the first American exhibition of Barbizon artists such as Millet, Corot, and Rousseau. "The Roussels had an affinity for Boston because of the city's traditional receptiveness to Impressionism, and also because of the Boston connection between Koussevitzky and Albert Roussel," Ms. Heinley added.

The paintings on display in the Cabot-Cahners Room of Symphony Hall are a small but representative sampling of the artist's oeuvre. They range from the miniature oils or "*petits bois*" to the larger oils on canvas. Roussel's work reveals the

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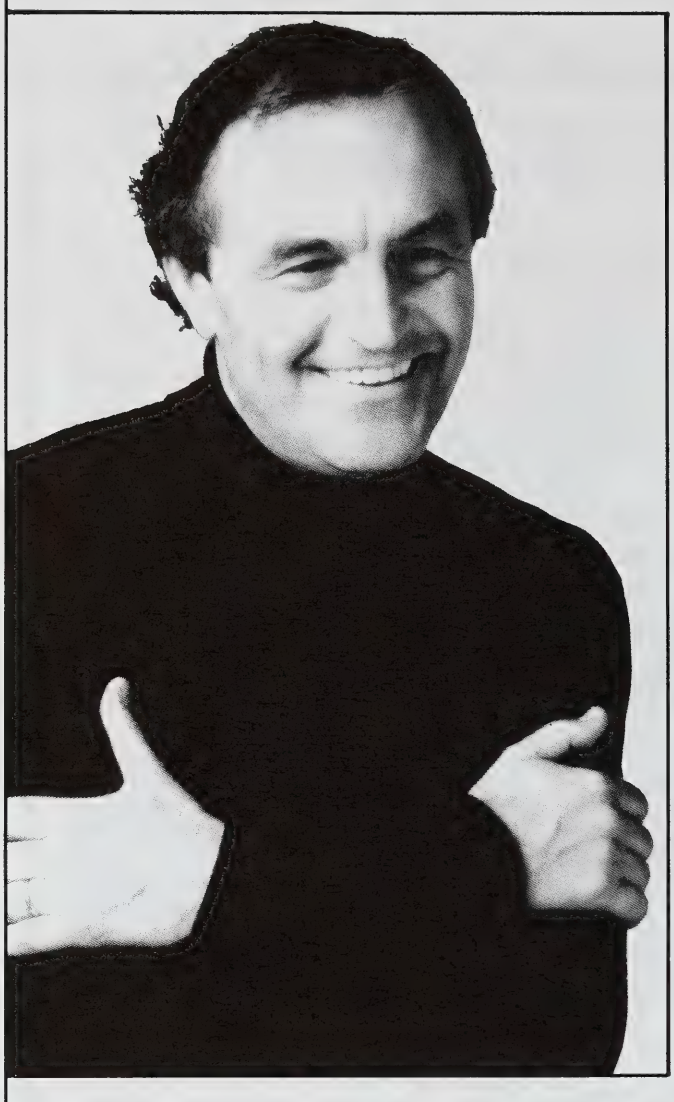
influence of the Barbizon school, "the quiet dignity and nobility," in the words of the Vose Gallery's Anne Schmoll, of Courbet's "Stonecutters" or Millet's "Gleaners." Roussel juxtaposes Realist detail with the Impressionist's handling of light and color—perhaps not unlike his cousin Albert's music, which draws upon elements of neo-classical and Impressionist styles.

Symphony Hall concertgoers can view Charles Roussel's depiction of fishing scenes in the Normandy town of Berck, ranging from fisherfolk setting about their tasks of mending and carrying nets with poignant resignation, to the portrayal of the incipient "*haute bourgeoisie*"—the early 20th-century predecessors to today's sun worshippers—retreating to their oceanside cabanas. Roussel's paintings are unified by a reverence for his subjects, whether he is depicting human beings in the midst of their daily tasks, or the more abstract solitude of the Normandy dunes with their scant but dramatic vegetation.

"It was too bad that Charles and Albert were unable to visit America together," commented Ms. Heinley. "Without a patron saint like Koussevitzky to encourage him, Charles' devotion to Berck and all its inhabitants proved too strong a pull. I think it's fitting now that we have this reunion—albeit posthumous—in Boston, of the paintings and the music."



Roussel's "Beach Scene" (1910)



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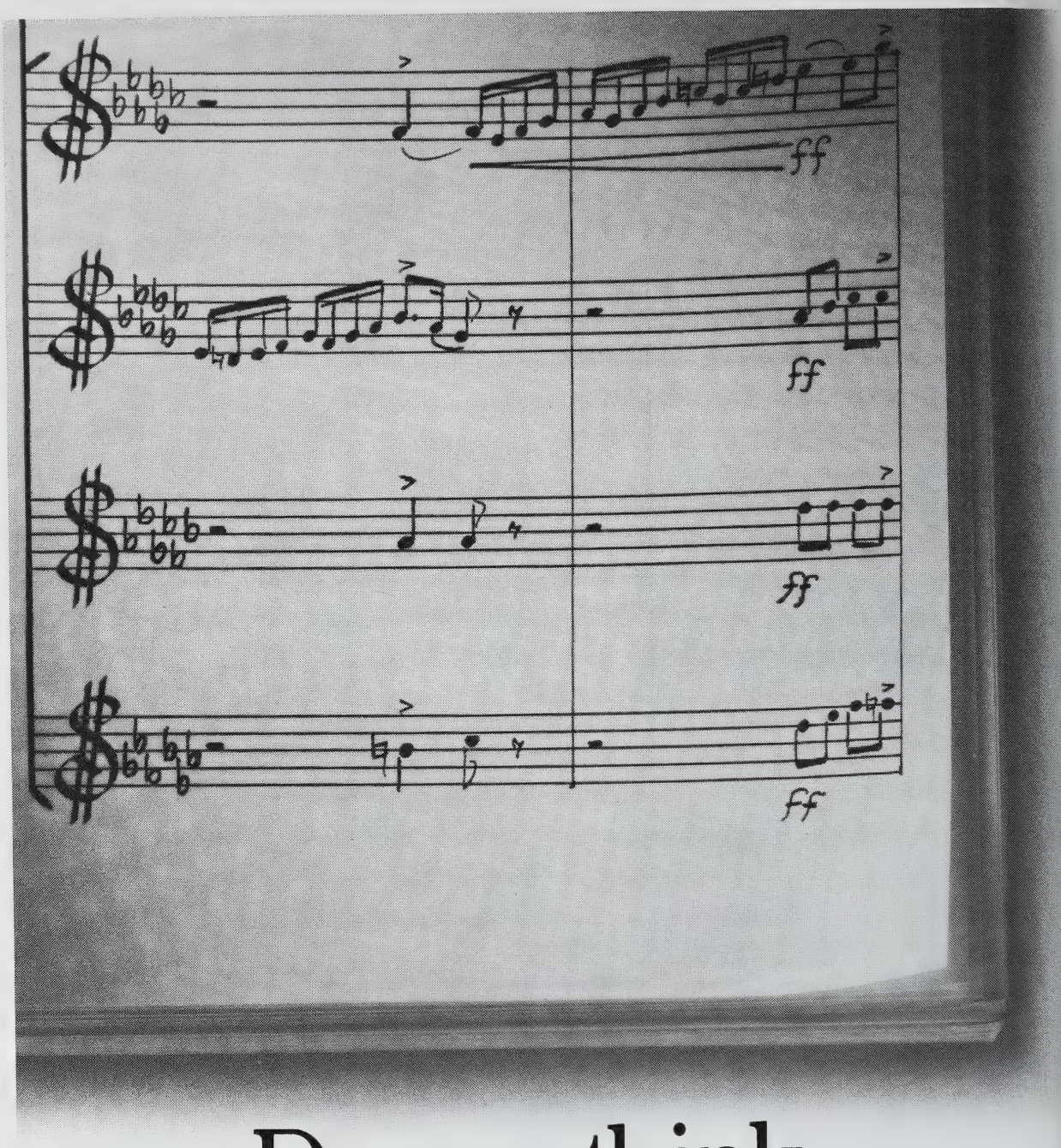
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Albert Roussel
Symphony No. 4 in A, Opus 53



Albert Charles Paul Marie Roussel was born in Tourcoing, near Lille, France, on April 5, 1869, and died in Royan, on the coast of the Bay of Biscay, on August 23, 1937. He composed his Fourth Symphony at Vasterival (on the coast of Normandy) and Paris between August and December 1934. Albert Wolff, the symphony's dedicatee, gave the world premiere at one of the Pasdeloup Concerts in Paris on October 19, 1935. Serge Koussevitzky led the Boston Symphony Orchestra in the American premiere of the Fourth on December 27 and 28, 1935. The only other BSO performances were led by Charles Munch in 1949, 1959, and—most recently—in February 1965. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, side drum, triangle, cymbals, bass drum, harp, and strings.

Albert Roussel undertook his musical career as the result of a well-intentioned hoax—fortunately a successful one. He had grown up in a family where music was a parlor game, and what music there was consisted of piano transcriptions of passages from favorite operas and operettas. Despite his attraction to the art and his substantial talent as a pianist, his family brooked no question of his becoming a professional musician. The delight he had always taken in the maritime adventure tales of Jules Verne and in his family's annual seaside vacation indicated rather a naval career. Roussel began naval training at the age of eighteen, and for several years the only opportunity he had to express himself musically was by playing the piano at officers' dances. But before long he began to study harmony from a book and to attempt some small compositions of his own.

The hoax that determined his life came when one of his fellow officers, a brother of the famous soprano Emma Calvé, impressed by the evident talent of some of the pieces he had heard, asked Roussel for a copy of his *Marche nuptiale* to send to the conductor Edouard Colonne in Paris for an evaluation. Not long after, Calvé told Roussel that Colonne had been so impressed that he urged the young composer to leave the navy and take up music seriously. Years later Calvé admitted that he had never in fact sent the manuscript to Colonne and had invented the entire response, but it had its desired effect. In June 1894 Roussel resigned from the navy, moved to Paris, and began his formal studies. He achieved his first success when he submitted two unaccompanied madrigals, under different pseudonyms, to a competition organized by the Society of Composers in 1897, and the judges picked them both for a joint first prize.

The following year, Roussel cast his lot with the newly-founded Schola Cantorum, an institution established by Vincent d'Indy, Charles Bordes, and Alexandre Guilmant in opposition to the hide-bound traditions of the Conservatoire. Its rigorous program took him ten years to complete, but already in 1902 he was named professor of counterpoint; his classes included such diverse students as the free-spirited Erik Satie and the revolutionary Edgard Varèse.

Roussel's earliest works were for chamber ensembles, but he soon began to write symphonic music and ballet scores, as well as a short opera. He became a respected



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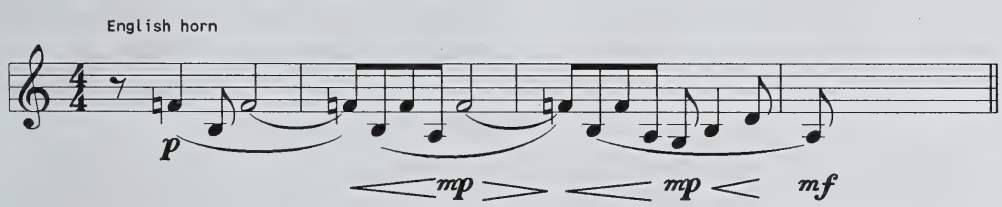
figure on the French scene. At the beginning his music reflected the outlook of the Schola, dominated by d'Indy, who was an unreconstructed Wagnerian and continued the tradition of his revered teacher Franck. Though its educational policy was progressive by comparison with the Conservatoire, the Schola no longer reflected the music of the most forward-looking French composers. Roussel quickly became interested in the music of the Impressionists, and much of his best early work—including his First Symphony, entitled *Poème de la forêt*, and the delightful ballet *Le festin de l'araignée* (*The Spider's Feast*)—reflects that outlook. But he was already moving away from impressionism when a journey to India with his wife aroused his interest in oriental music. This revealed itself most directly in the opera *Padmâvatî*, based on a medieval Hindu subject, and built on Hindu musical scales, which enriched the amount of dissonance in his harmonies without becoming a permanent feature of his style.

By the time he wrote the Second Symphony, Roussel had gotten Impressionism out of his system and turned to what might be called a "neo-classical" vein—or more accurately, perhaps, "neo-Baroque," since his music stressed motoric rhythms and contrapuntal elaboration. All of his mature orchestral works can be described by the term. Stravinsky and Hindemith were also tilling that ground, each in his own way, during those years, but Roussel's approach is both personal and characteristically French in its love of color and its rhythmic link to the dance.

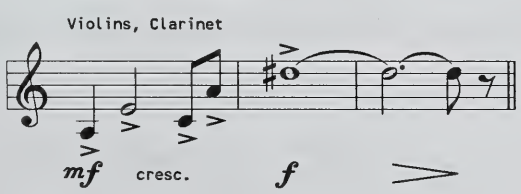
The Second Symphony was premiered in 1922 by Serge Koussevitzky. It was the most complex and uncompromising work he had written. Later—possibly in reaction to a lukewarm public response—Roussel described the piece as "too hermetic" and planned future works with more readily apprehensible formal structures. Whatever audiences may have felt about the symphony and its composer, the conductor clearly admired it. Not long after becoming music director of the Boston Symphony, Koussevitzky commissioned and premiered Roussel's Suite in F, and then, for the orchestra's fiftieth anniversary, he commissioned the work that remains Roussel's best-known symphony, the Third.

Roussel's last symphony came four years later. It has the same four-movement layout, but is somewhat more abstract than the Third, the directness and energy of which made it at once a popular favorite. This is not to say that the Fourth was disliked; indeed, the audience at the premiere applauded the scherzo movement so strenuously that the conductor played it a second time before finishing the performance.

The symphony opens with an introduction, Lento, a rocking theme in the English horn that will later play an important role in the second movement:



First violins and clarinets answer this with a jagged, upward-moving theme that will be the principal idea of the first movement:



Since it was d'Indy's practice and recommendation to begin with a slow introduction that contains the germ cell out of which grows the entire work, this introduction



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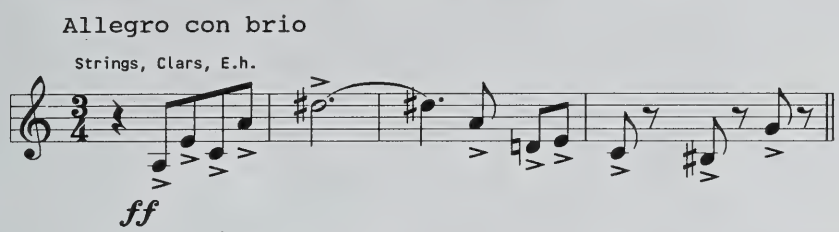
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might be seen as a throwback to Roussel's student years and even to the procedures of d'Indy's teacher Franck. But in fact the quoted themes are mere anticipations, not the kernel of the entire score. They set the mood, but they do not prescribe the musical material for the remainder of the symphony.

Though Roussel's harmonies are quite complex, sometimes suggesting several keys at once, they nonetheless start from and return to a normal tonal center. The texture of the Fourth Symphony is quite thoroughly polyphonic, far more so than that of the Third Symphony, and this makes the work more abstract in character. The body of the first movement, Allegro con brio, is filled with driving rhythms from the statement of the principal theme derived from the slow introduction,

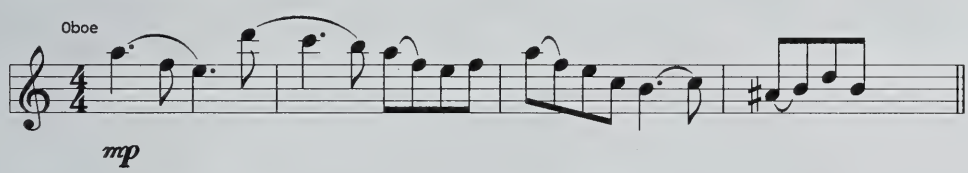


continuing even after the tempo slows down considerably for the more lyrical second theme. The shape of the first movement—in traditional first-movement sonata form—is reasonably clear throughout all the passages of rhythmic pulsation driving straight to its A major conclusion.
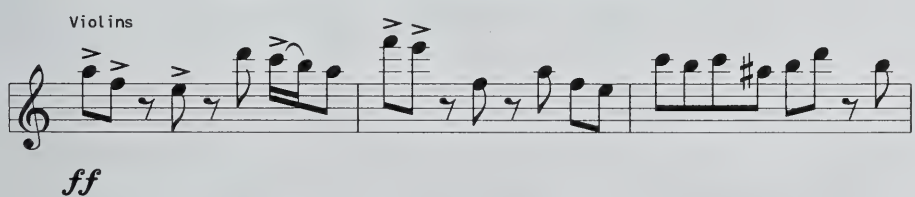
The slow movement, in C, consists of an endless lyric line, scarcely ever repeating itself, deployed against a contrapuntal background, building from one peak to a still more intense climax, built out of different musical streams, sometimes suggesting different keys simultaneously, then converging to reinforce a point of arrival.

The third movement—the one repeated at the premiere—is a lively confrontation between a kind of triple meter (in 6/8 time) and duplets against the triple subdivisions of the basic beat. It drives forward in a jig-like dance without interruption from beginning to end.

The finale of the symphony is one of Roussel's finest achievements, compressing much into less than four minutes. The principal theme



grows in a variety of ways throughout the movement and appears transformed in a manner that would have gladdened the heart of d'Indy.



It produces a powerful climax in this new marching guise, driving forward to end in a final flourish.

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Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his final piano concerto on January 5, 1791. Its first performance took place in Vienna on March 4 that year. Erich Leinsdorf led the first Boston Symphony performance at Tanglewood on July 7, 1963, with Rudolf Serkin as soloist. Since then, Tanglewood performances have featured soloists Claude Frank (with Leinsdorf), Vladimir Ashkenazy (Seiji Ozawa), Christoph Eschenbach (also conducting), and, in July 1985, Alicia de Larrocha (Adam Fischer). The orchestra's only subscription performances were given by Claude Frank with Leinsdorf, in November and December 1968 (including Carnegie Hall performances), and by Murray Perahia with Sir Colin Davis, in December 1982. In addition to the solo piano, the score calls for an orchestra of one flute, two each of oboes, bassoons, and horns, and the usual strings.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), to rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784, when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life that remained to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Beer on March 4, 1791, some two months after the completion of the work. Its reception is unknown.

In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.



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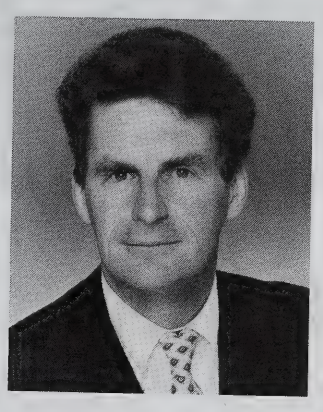
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The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though later on the orchestra responds with achingly poignant chromaticisms. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, "*Komm, lieber Mai*" ("*Come, dear May*"), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not just the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his late style recalls Winckelmann's famous epigram on the inherent character of classical art—"*edle Einfalt und stille Grösse*" ("noble simplicity and quiet greatness"); it could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—S.L.



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Sergei Rachmaninoff
Symphonic Dances, Opus 45



Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphonic Dances *at Orchard Point, Long Island, during the summer of 1940 and completed the orchestration between August 10 and October 29, 1940, during his fall concert tour. The score is dedicated to the Philadelphia Orchestra and conductor Eugene Ormandy, who gave the first performance on January 3, 1941. The Boston Symphony Orchestra has played this music on only two previous occasions: under Seiji Ozawa's direction in October 1974 (including performances at Carnegie Hall), and under Andrew Davis's direction in March and April 1985. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, harp, piano, timpani, triangle, tambourine, bass drum, side drum, tam-tam, cymbals, xylophone, bells, glockenspiel, and strings. The saxophonist at these performances is Kenneth Radnofsky.*

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last. Oddly enough, though he had spent a good part of his time in this country from as early as 1918, the *Symphonic Dances* was the first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he had composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939 had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in the still-salubrious air of Beverly Hills.

As with so many of his compositions, the *Symphonic Dances* caused him a great deal of anxiety, but he finished the main work of composition rather quickly. When, on August 21, 1940, he first announced completion of the score to its dedicatee Eugene Ormandy, it bore the title "*Fantastic Dances.*" Rachmaninoff added that the beginning of his concert tour would probably delay completion of the orchestration. Still, he managed to complete the score in time for a Philadelphia performance that season. By then he had changed the name to *Symphonic Dances*, which is fully appropriate given the scope and richness of the score. Rachmaninoff's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.

Even before giving Ormandy a look at the score, Rachmaninoff played part of it for the choreographer Leonid Fokine, in the expectation that Fokine might use the work for a ballet, as he had already done with the *Rhapsody on a Theme of Paganini.* Fokine wrote Rachmaninoff of his reactions on September 23, the day after his preview, on the basis of this partial hearing of the music on the piano:

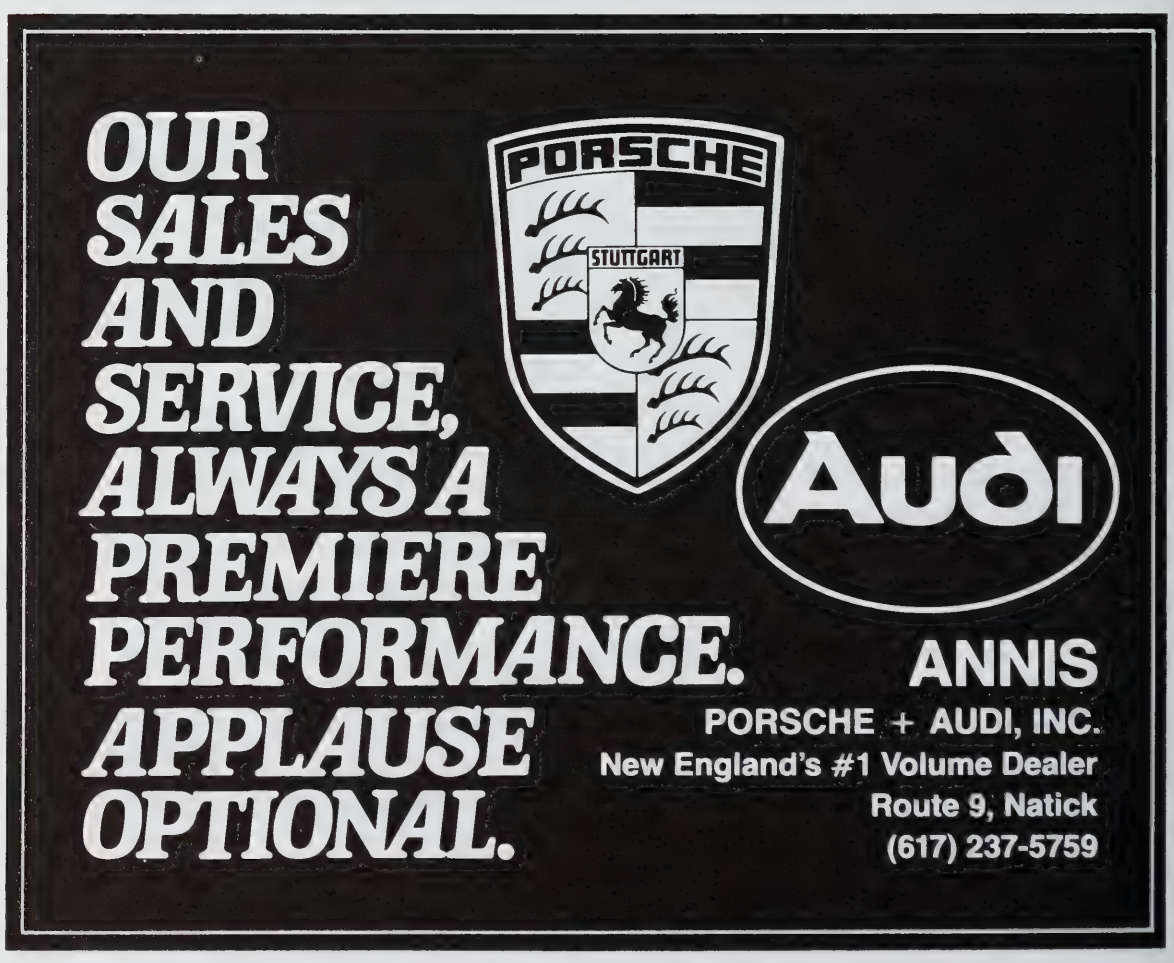
> Though I'm a poor musician and I don't grasp everything immediately, the music has caught me up and I feel that I have mastered all that you played and that I can guess the whole. Perhaps fragments, with a few words, sneak into the head better than a harmonious and unbroken performance. Before the hearing I was a little scared of the Russian element that you had mentioned, but yesterday I fell in love with it, and it seemed to me appropriate and beautiful.

The intended collaboration came to nothing, however. Fokine died the following August without creating the ballet. And Rachmaninoff's reaction was bitter in expressing the loss of the giants of his generation in Russian culture: "Chaliapin, Stanislavsky, Fokine—this was an epoch in art. Now all are gone! And there's no one to take their place. Only trained walruses are left, as Chaliapin used to say."

Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Bennett's recollections give us a charming and unusual glimpse at the usually sombre and dour Rachmaninoff:

> At that time he played over his score for me on the piano and I was delighted to see his approach to the piano was quite the same as that of all of us when we try to imitate the sound of the orchestra at the keyboard. He sang, whistled, stamped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso.

Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a

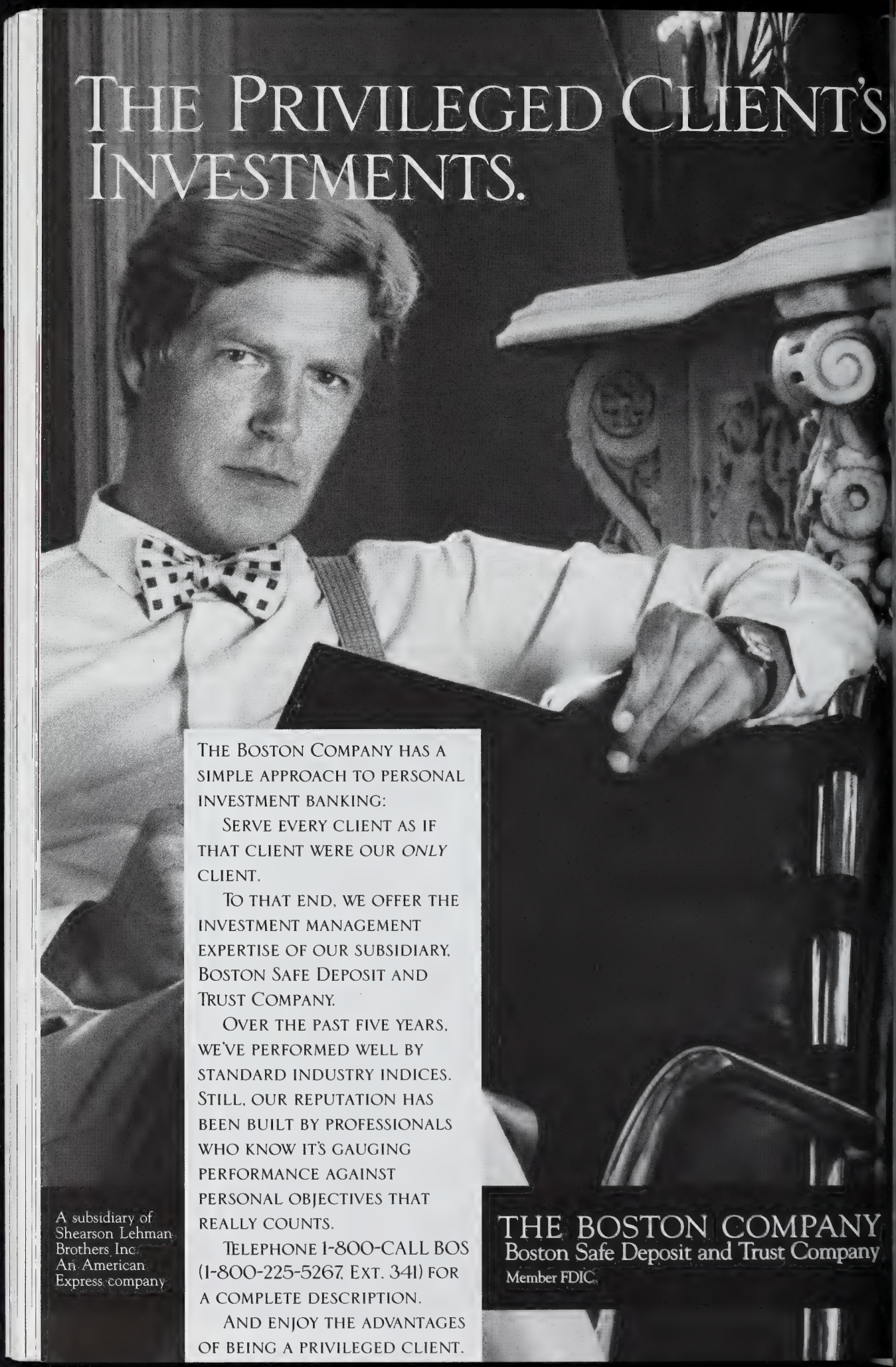


violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.
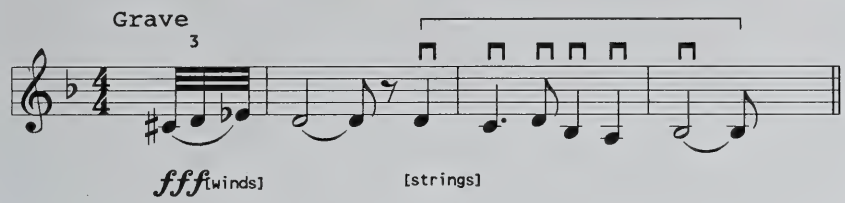
The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and the phrase "a rehash of old tricks" used by one reviewer was characteristic of the views that put a cloud over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been committing to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory. It is a change that has come about concurrent with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

Like so much of his music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church, and it quotes the Roman Catholic *Dies irae* melody as well, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life—and this coming-to-terms was, in his mind, an entirely private affair, one that he did not expect us ever to recognize. The premiere of his First Symphony in 1897 under the baton of Alexander Glazunov—reputedly drunk at the time—must have been indescribably bad, to such an extent that the manuscript was put aside for revisions (which Rachmaninoff never made) and then apparently lost in the Russian Revolution. Only two years after his death did the orchestral parts turn up in the Leningrad Conservatory; this made possible the copying of the score in full and a new performance—only the second that the work had received. The failure of the symphony at its premiere had so deeply affected Rachmaninoff that he gave up composing entirely for several years; only after extensive therapy and hypnosis did he undertake the composition of one of his most successful works, the Second Piano Concerto. Evidently he still recalled his greatest failure in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music that he was sure no one would ever hear again—only he turned the darkly sombre melody into something altogether more resigned, as if all that he had produced in the meantime had somehow laid to rest the bogey of that first bitter failure.

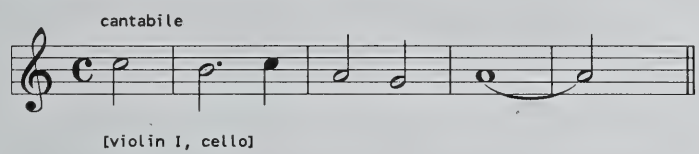
A brief introduction hints at the most prevalent rhythm of the first movement before presenting one of the two main themes in the orchestra's aggressive block chords. Immediately the principal material, built on a descending triad in a characteristic rhythm (two sixteenth-notes as pickup to an eighth-note), begins its elaboration, through varied harmonies and orchestral colors. It dies away almost in a reversal of the introduction, and the middle section begins wonderfully with woodwinds alone: oboes and clarinets set up a gently rocking figure that becomes the background to a ravishing melody in the alto saxophone. It is repeated with orches-


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tral dress of a different color when violins and strings begin the melody in octaves with sweetly percussive articulations from the piano and harp. The return to the opening material comes by way of a developmental passage based on the principal themes of the opening. These are elaborately developed in the home key of C minor ending in C major; here begins the coda, in which Rachmaninoff converts the dark, chantlike theme from his failed First Symphony



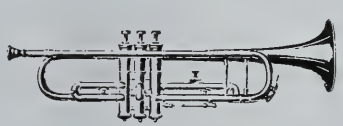
into something altogether consoling in the major,



a broad melody in the strings against brightly kaleidoscopic figures elsewhere in the

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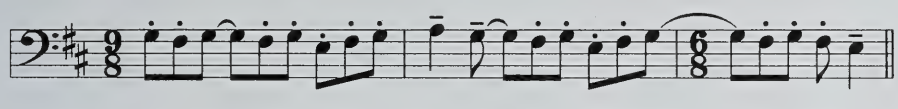
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orchestra. This single recollection suffices, and the movement ends with another version of its introductory material in a dying fall.

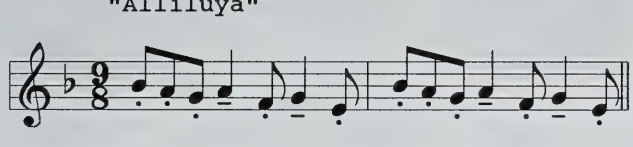
Though written in 6/8 time, the second movement is a waltz, but not one of those lilting carefree Viennese waltzes that seduces the listener into *joie de vivre*; it is altogether more melancholy. After a motto figure in stopped horns and muted trumpets, eerie flourishes in flute and clarinet, and a fiddler's warm-up in the solo violin, the waltz proper begins. It is oddly chromatic, turning strange melodic corners. When the violins take up the theme in parallel thirds (a technique characteristic of the most sugary romantic waltzes), we hear that the sweetness has turned to vinegar. These waltzes are not festive, but resigned and anxious by turn. They recall the end of an era—much as Ravel's *La Valse* does, and as Stephen Sondheim was later to do in his waltz score to *A Little Night Music*, the harmonic turns of which recall Rachmaninoff's waltz etched in acid.

The last movement draws on two of Rachmaninoff's favorite sources for thematic inspiration: the chant of the Russian Orthodox liturgy, and the *Dies irae* melody of the Roman Catholic Mass for the Dead—unlikely source material for a dance piece! But here, as in many of his earlier pieces, Rachmaninoff subjects his musical ideas to rhythmic syncopations which some commentators have wanted to link to the influence of American jazz or other dance music; but given his old predilection for the device, the connection seems unlikely. The *Dies irae* appears in the outer sections of the movement, sometimes quite plainly, sometimes cleverly disguised. An important new theme, first heard on the English horn



is a rhythmically disguised version of the Russian chant sung to the words "Blessed be the Lord" as set by Rachmaninoff himself in his *All-Night Vigil* of 1915. It forms the basis for a lengthy exhilarating dance passage. Shortly before the end of the work, Rachmaninoff introduces a new chant-related melody in clarinets and violins over bassoons and trumpets, the remainder of the orchestra being silent:

"Alliluya"



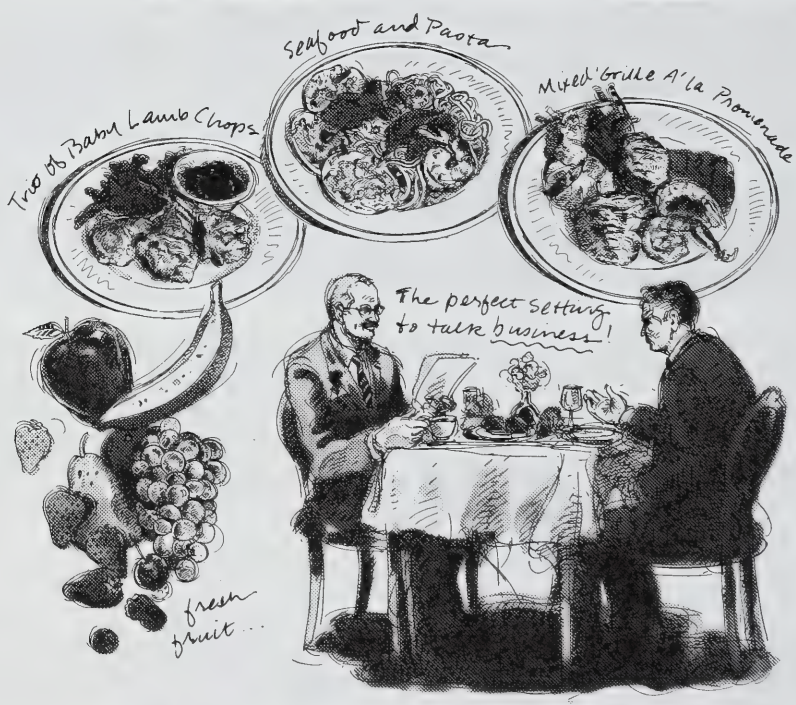
At this point he wrote in his score "Alliluya," which is at once another reference to his *All-Night Vigil*, since this coda is, in effect, an orchestral transcription of part of that *a cappella* choral work. It is perhaps at the same time the composer's own hymn of thanks for having the strength and imagination to finish this, his last, score. Rachmaninoff's thoughts are made still clearer at the end of the manuscript, where he wrote the words, "I thank thee, Lord."

—S.L.

More . . .

Outside of France it is generally Englishmen who are moved to write about Albert Roussel: the two basic studies in English are by Norman Demuth (1947) and Basil Deane (1961). When the Boston Symphony Orchestra last performed one of Roussel's symphonies (the Third, in conjunction with the orchestra's centennial in 1981), scarcely any orchestral music of Roussel was available on recordings. The compact disc has changed that situation dramatically, particularly through the work of Charles Dutoit, who has recorded all four symphonies in stylish, committed performances with the Orchestre National de France (Erato, two separate compact discs), as well as the Suite in F and the complete ballet *Bacchus et Ariane* with the Orchestre de Paris (Erato). Moreover, a wide range of Roussel's other orchestral, solo, and vocal music can be obtained, a striking increase over a few years ago. The curious music lover should certainly consider the opera *Padmâvatî* with Jane Berbié, Marilyn Horne, Nicolai Gedda, José van Dam, and the Capitole Orchestra of Toulouse under the direction of Michel Plasson (Angel, two compact discs), as well as the complete songs with piano accompaniment, sung by Mady Mesplé, Colette Alliot-Lugaz, Kurt Ollmann, and José van Dam with pianist Dalton Baldwin (Angel, two compact discs).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections



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dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Cuthbert Girdlestone's *Mozart and his Piano Concertos* contains much information rather buried in decoratively elegant descriptions (Dover paperback). *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Among recordings of the K.595 concerto, I would recommend the performances (all available on compact disc) by Alfred Brendel with Neville Marriner and the Academy of St. Martin's-in-the-Field (Philips, with the A major concerto, K.488), Clifford Curzon with Benjamin Britten and the English Chamber Orchestra (London, with the D minor concerto, K.466), Annie Fischer with Efrem Kurtz and the New Philharmonia Orchestra (Price-Less, with the C minor concerto, K.491), or Murray Perahia as soloist and conductor with the English Chamber Orchestra (CBS, with the D minor concerto, K.466). Among historical recordings of lasting interest is Artur Schnabel's 1934 performance with John Barbirolli and the London Symphony Orchestra (Arabesque, with the C minor concerto, K.491, and the Rondo in A minor, K.511).

Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years than the change in the treatment he receives in Grove's Dictionary between the 1955 edition and The New Grove of 1980: Geoffrey Norris's long and insightful article in 1980 (where the name is spelled "Rakhmaninov") is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reprinted, along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich, in *The New Grove Russian Masters 2* (Norton, available in paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris's excellent contribution to the Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides (University of Washington paperback) is both informative and inexpensive. First-hand statements by the composer, compiled mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). After some years of neglect, the *Symphonic Dances* now thrive in recorded performances, including fine, flavorful readings by André Previn with the London Symphony Orchestra (Angel compact disc, coupled with *The Isle of the Dead*, the intermezzo from Rachmaninoff's early opera *Aleko*, and the *Vocalise*), and Vladimir Ashkenazy with the Concertgebouw Orchestra (London, coupled with *The Isle of the Dead*).

—S.L.

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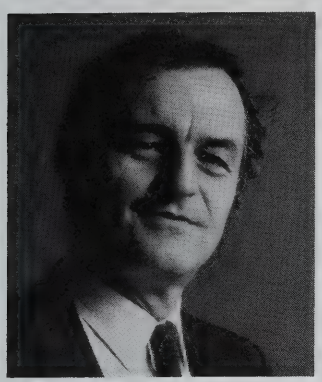
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Charles Dutoit



Charles Dutoit, music director of the Montreal Symphony Orchestra, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. He has been music director of the Bern Symphony, the Göteborg Symphony, and the National Symphony Orchestra of Mexico, and he has conducted more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit appeared as guest conductor with the Montreal Symphony for the first time; he was appointed its music director six months later, resulting in a musical partnership recognized today as one of the most successful in the world. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced more than thirty recordings, winning more than twenty international awards, including France's Grand Prix du Président de la République, the High Fidelity International Record Critics Award, the Prix Mondial du Disque de Montreux, Amsterdam's Edison Award, and the Japan Record Academy Award. Mr. Dutoit's numerous other recordings may be heard on the Deutsche Grammophon, Philips, CBS, and Erato labels. Since 1981, Mr. Dutoit and the Montreal Symphony have undertaken a series of national and international tours, including visits to Canada and the western United States in 1981, fifteen concerts in Europe in 1984, fifteen concerts in Japan and Hong Kong in 1985, and fourteen concerts in the United States in 1986. In August 1987 they became the first orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles; in November 1987 they returned to Europe, performing twenty concerts in six countries; and last summer they gave three concerts at the Ravinia Festival. Mr. Dutoit and the Montreal Symphony made their Carnegie Hall debut in 1982, returning there for sold-out appearances each year since.

In addition to his work with the Montreal Symphony, Charles Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. Beginning with the summer of 1990, he will be artistic director and principal conductor of the Mann Music Center in Philadelphia and of the Philadelphia Orchestra's summer residency at the Saratoga Performing Arts Center. Mr. Dutoit travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London; he is also a frequent guest conductor with the Israel Philharmonic. He made his Covent Garden debut in 1983 and his Metropolitan Opera debut in December 1987; he returns to the Metropolitan Opera next season for a new production of Gounod's *Faust*. Mr. Dutoit has conducted the Boston Symphony Orchestra at Symphony Hall and at Tanglewood regularly since his BSO debut in February 1981, most recently at Tanglewood last summer. In April 1988, at the time of his most recent subscription appearances, he recorded Sofia Gubaidulina's *Offertorium* with violinist Gidon Kremer and the Boston Symphony Orchestra for future release on Deutsche Grammophon. This summer he will lead the Boston Symphony Orchestra in two concerts at Tanglewood.

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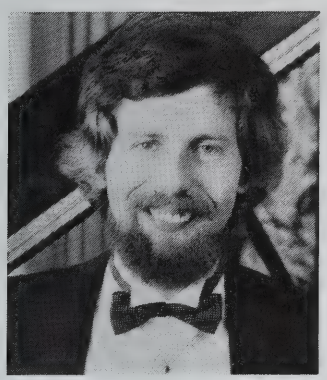
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Vladimir Feltsman



Since his arrival in the United States in 1987, Vladimir Feltsman has shown himself to be one of his generation's most important pianists, with an active repertory encompassing works by Bach, Beethoven, Chopin, Liszt, Messiaen, Mozart, Mussorgsky, Prokofiev, Rachmaninoff, Schnittke, Schubert, and Schumann. In addition to his Avery Fisher Hall recital debut, Mr. Feltsman's 1988-89 season includes recital appearances in Paris, Milan, Boston, Washington, Philadelphia, Seattle, and Miami. Orchestral appearances include the Amsterdam Concertgebouw, a reengagement with the Israel Philharmonic, and performances with Michael Tilson Thomas and the London Symphony, Zubin Mehta and the New York Philharmonic, Christoph von Dohnányi and the Cleveland Orchestra, Neeme Järvi and the Pittsburgh Symphony, Charles Dutoit and the Boston Symphony, Gunther Herbig and the Toronto Symphony, and Jeffrey Tate and the Philadelphia Orchestra. In Canada he performs with the National Arts Centre Orchestra of Ottawa in Montreal as well as in Ottawa. Following his emigration from Russia, Mr. Feltsman arrived in New York City with his family in August 1987. Subsequent debuts at Carnegie Hall and at the Kennedy Center led to an extensive series of international engagements. A special highlight of his 1987-88 season was the premiere of Schnittke's Fourth Piano Sonata, written especially for him. The summer of 1988 brought Mr. Feltsman to numerous North American festivals for the first time. He participated in the nationally televised opening concert of Lincoln Center's Mostly Mozart Festival and appeared twice at Ravinia, once with Charles Dutoit and the Montreal Symphony during the Ravinia Festival's opening weekend and once with James Conlon and the Chicago Symphony. At Tanglewood he made his debut with Seiji Ozawa and the Boston Symphony Orchestra, and at Great Woods he appeared with Michael Tilson Thomas and the Pittsburgh Symphony. In Europe, Mr. Feltsman performed a series of recitals in Schleswig-Holstein, one of them for a television broadcast throughout Germany.

Mr. Feltsman records exclusively for CBS Masterworks, which has released a best-selling recording of his debut concert at Carnegie Hall. Also available are albums of Chopin's Opus 28 Preludes and Schubert's *Moments Musicaux* and *Wanderer Fantasy* recorded before his arrival in the United States. Scheduled for future release are his recordings of Rachmaninoff's Third Piano Concerto with Zubin Mehta and the Israel Philharmonic, Prokofiev's First and Second piano concertos with Michael Tilson Thomas conducting the London Symphony Orchestra, and a third recital album. Also a professor at the State University of New York, Mr. Feltsman balances his demanding concert schedule with teaching commitments at The College at New Paltz, where he teaches a course in piano literature, conducts a series of master classes, and instructs a limited number of piano students. This week's performances are his first with the Boston Symphony Orchestra at Symphony Hall.

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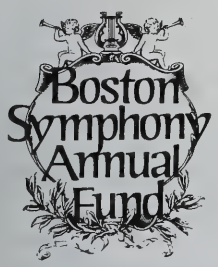
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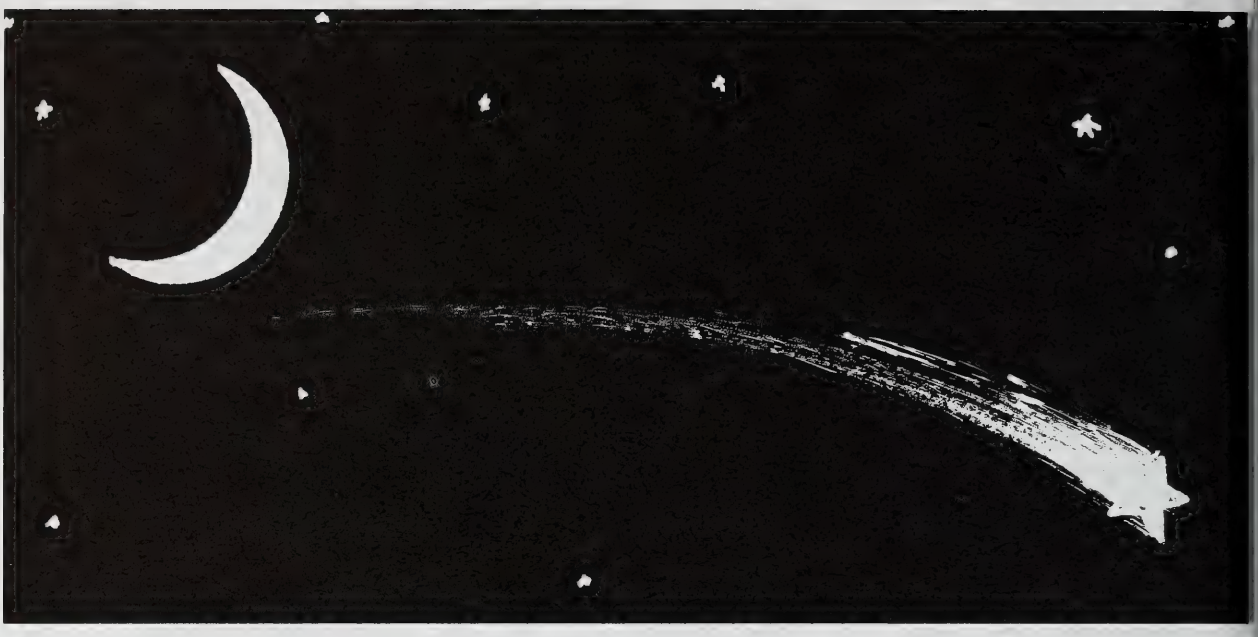
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Thursday, March 30, at 8
Friday, March 31, at 8
Saturday, April 1, at 8

The Boston Symphony Orchestra is pleased to present

THE GEWANDHAUS ORCHESTRA OF LEIPZIG
KURT MASUR, Artistic Director and Conductor

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36

Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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Coming Concerts . . .

Thursday 'A'—March 30, 8-9:45
Friday Evening—March 31, 8-9:45
Saturday 'A'—April 1, 8-9:45

GEWANDHAUS ORCHESTRA OF LEIPZIG
KURT MASUR conducting

MENDELSSOHN	Symphony No. 3, *Scottish*
TCHAIKOVSKY	Symphony No. 4

Wednesday, April 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—April 6, 8-9:55
Friday 'B'—April 7, 2-3:55
Saturday 'B'—April 8, 8-9:55
Tuesday 'B'—April 11, 2-3:55

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

CAGE	"*101*" (world premiere; commissioned by the Boston Symphony Orchestra and the Fromm Music Foundation at Harvard University)
STRAVINSKY	Violin Concerto
DEBUSSY	*Prelude to the Afternoon of a Faun*
DEBUSSY	*La Mer*

Thursday 'C'—April 20, 8-10
Friday 'A'—April 21, 2-4
Saturday 'B'—April 22, 8-10
Tuesday 'C'—April 25, 8-10

BERNARD HAITINK conducting
MURRAY PERAHIA, piano

MOZART	Piano Concerto No. 21 in C, K.467
BRUCKNER	Symphony No. 9

Wednesday, April 26, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—April 27, 8-10
Friday 'B'—April 28, 2-4
Saturday 'A'—April 29, 8-10
Tuesday 'B'—May 2, 8-10

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 6, *Pastoral*
RAVEL	*Daphnis and Chloé* (complete)

Programs subject to change.

RIZZOLI

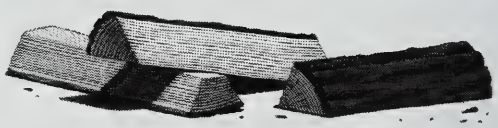
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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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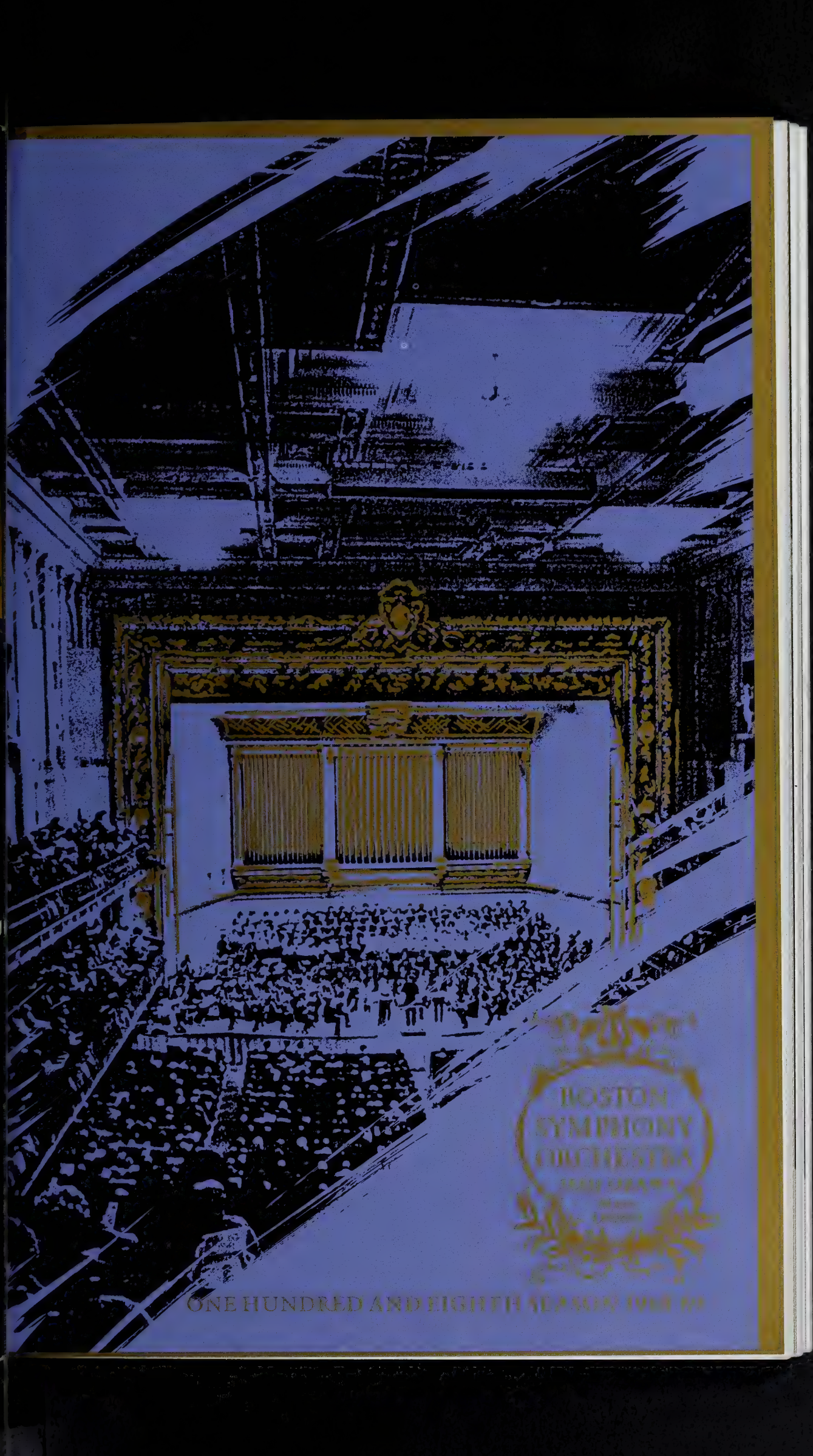
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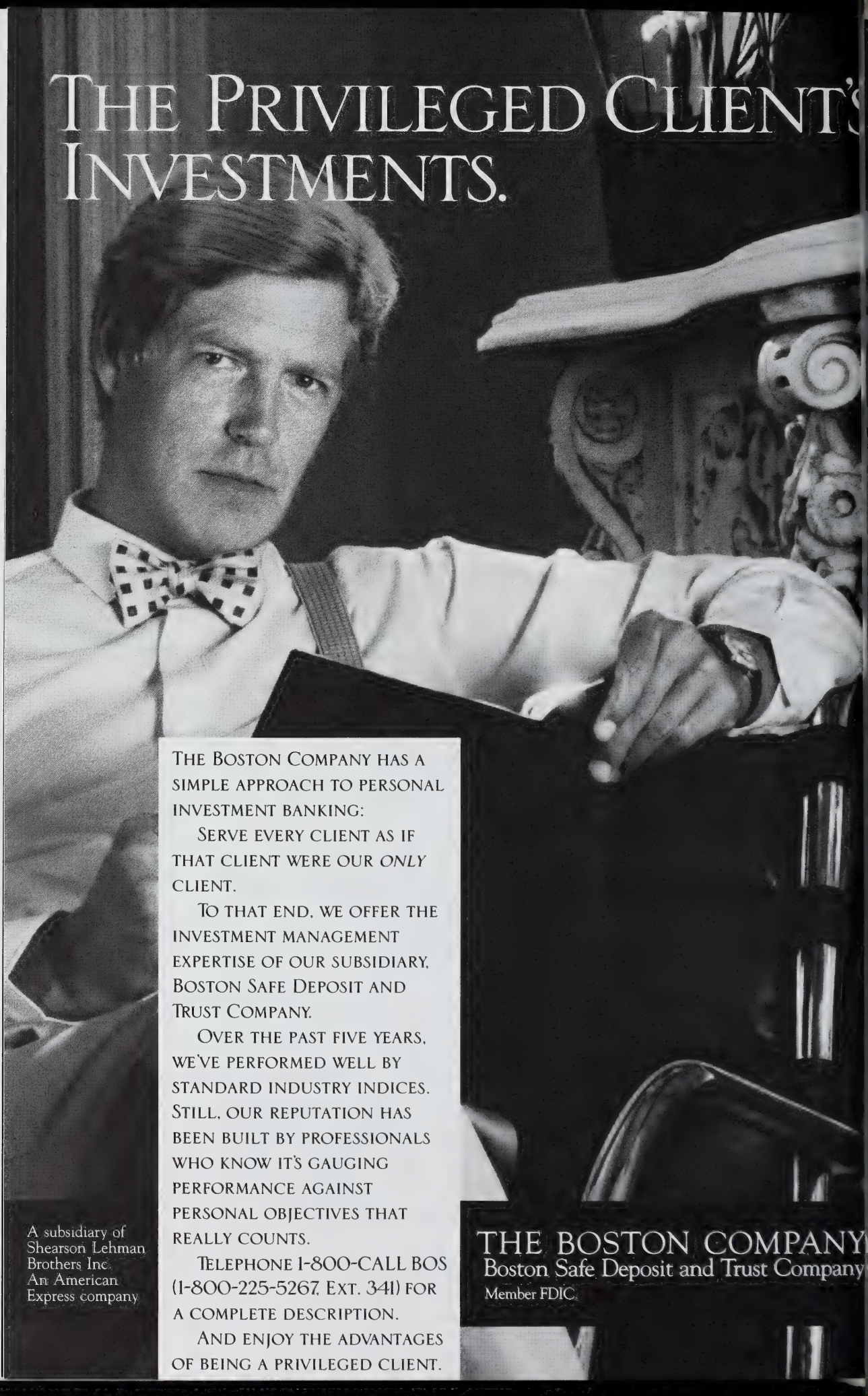
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Boston Symphony Chamber Players at Jordan Hall, Sunday, April 2, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform the final concert of their 1988-89 season at Jordan Hall on Sunday, April 2, at 3 p.m. Soprano Lisa Saffer is featured in Bright Sheng's Three Chinese Love Songs, dedicated to Leonard Bernstein and composed for Mr. Bernstein's seventieth-birthday celebrations at Tanglewood last summer. Also on the program are Haydn's Divertimento in G for flute, violin, and cello, Opus 100, No. 4, and Schubert's Octet in F for strings and winds, D.803. Tickets are available at the Jordan Hall box office on the day of the concert; for advance tickets, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m.

Serge Koussevitzky and the BSO on 1989 "Salute to Symphony" Compact Disc and Cassette

Produced with the cooperation of NYNEX, WCRB, and RCA, a special, limited-edition compact disc of historic performances recorded by Serge Koussevitzky and the Boston Symphony Orchestra is available as a 1989 "Salute to Symphony" gift incentive for your contribution of $50. Also available on cassette, the album includes the finale from Tchaikovsky's Symphony No. 4, the finale from Mozart's *Eine kleine Nachtmusik*, Strauss's *Don Juan*, Hanson's Serenade for Solo Flute, Harp, and Strings, Cowell's Hymn and Fuguing Tune, and the opening Adagio from Shostakovich's Symphony No. 8. Recorded by RCA between 1945 and 1950, the selections have been newly remastered for this album. The works by Cowell, Hanson, and Strauss have been previously available only in limited LP pressings; the Mozart and Tchaikovsky, originally issued on 78s, have been unavailable for many years; and the Shostakovich has never been available in any format. Quantities are extremely limited. To place your order, please call the Volunteer Office at (617) 266-1492, ext. 247.

"Salute to Symphony" 1989 Raises More Than $216,000

"Salute to Symphony" 1989, the Boston Symphony Orchestra's major fundraiser and community outreach event, raised $216,761 for the Boston Symphony Orchestra, Inc. NYNEX was the corporate sponsor of the event, which took place March 3 through 6 and included daily broadcasts on WCRB-102.5-FM, a Symphony Hall Open House that drew more than 5,500 visitors, and a live ninety-minute Boston Symphony Orchestra telecast with conductors Seiji Ozawa, John Williams, Harry Ellis Dickson, and Ronald Feldman on WCVB-TV Channel 5. BSO Board President George Kidder expressed the orchestra's gratitude "to the many people who pledged, the hundreds of volunteers who donated their time, and to WCRB, WCVB, and NYNEX, whose generous support enabled us to reach thousands of people throughout New England."

This year's incentive gifts ranged from a "Salute" t-shirt ($25 donation) and a limited edition compact disc or cassette featuring BSO recordings under the direction of Serge Koussevitzky ($50 donation) to an opportunity to conduct the Boston Pops in "The Stars and Stripes Forever!" ($5,000 donation). The Boston Symphony Association of Volunteers will continue to accept pledges at (617) 266-1492, ext. 247, as long as these incentive gifts remain available.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Harold D. Hodgkinson Chair

Until he died at the age of eighty-nine, Harold D. Hodgkinson was dedicated to working hard at all worthwhile endeavors, business or otherwise. After graduating from Yale he took a job sorting overshoes for the shoe department of a place he was to make famous—Filene's Automatic Bargain Basement. He rose from stockboy to Chairman of the Board, and under his leadership the department store became one of the most respected in the country. Mr.



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Hodgkinson was equally concerned with the success of the Boston business community at large, and with the arts. He served on numerous Boards of Directors and trade associations; a valued and active Trustee of the BSO, he was instrumental in laying the foundation for the creation of the Business Leadership Committee. In 1929 he married Laura White Cabot, whom he met when she joined the staff of Filene's. In recognition of the Hodgkinsons' interest in and love for the Symphony, they chose to endow the principal bass position, currently occupied by Edwin Barker.

Aetna Supports BSO Minority Programs

Over a three-year period, the Aetna Life & Casualty Company of Hartford, Connecticut, has supported the Minority Recruitment Program at the Tanglewood Music Center. Having underwritten the TMC teaching position of Ann Hobson Pilot in 1987 and 1988, the company has recently contributed a portion of the cost of the Music Assistance Fund Orchestra Fellowship held by Owen Young, a cellist playing with the Boston Symphony Orchestra for the 1988-89 season. A Tanglewood Music Center Fellow in 1986 and 1987, Mr. Young was a Music Assistance Fund Orchestra Fellow with the Cleveland Orchestra in 1987-88 before joining the BSO under this program. The Music Assistance Fund gives promising young minority musicians significant orchestra experience as they prepare for careers in symphonic music. The BSO is grateful to Aetna for its support of the minority recruitment efforts at the Tanglewood Music Center.

April Supper Concerts Feature BSO Members

Sponsored by the Boston Symphony Association of Volunteers, the final 1988-89 Supper Concerts featuring BSO members performing chamber music in Symphony Hall's Cabot-Cahners Room take place at 6 p.m. on April 20, 22, and 25 (an all-Mozart program including the D minor string quartet, K.421, and the Divertimento in F for two horns and strings, K.247) and at 6 p.m. on April 27 and 29 and May 2 (Beethoven's C minor string trio, Opus 9, No. 3, and Ravel's String Quartet). The hour-long performance is followed by dinner in the Cohen Wing of Symphony Hall. Tickets are $21, including dinner; for information or reservations, call the Volunteer Office at (617) 266-1492.

BSO Members in Concert

Collage New Music, with guest conductor Charles Fussell, concludes its sixteenth season with "Short Circuits: An Electronic Program," at the Longy School of Music in Cambridge, Monday, April 3, at 8 p.m. The program includes music of Ronald Perera, James Dashow, Morton Subotnick, and Maurice Ravel, the Dashow work in its American premiere, the Perera and Subotnick works in their Boston premiere. Tickets are $10 general admission ($5 students and seniors). For more information, call 437-0231.

The John Oliver Chorale ends its 1988-89 season with an evening of music by Bach and Mozart on Saturday, April 8, at 8 p.m. at Jordan Hall. The program includes the Bach motets *Lobet den Herrn*, BWV 230, and *Komm, Jesu, Komm!*, BWV 229, and Mozart's *Vesperae solennes de confessore*, K.339, and *Vesperae de Dominica*, K.321. Tickets are $17, $13, and $10 ($2 discount for students and seniors). For more information, call 965-0906.

BSO flutist Leone Buyse performs music of Bach, Mozart, Enesco, Debussy, Honegger, Boehm, and Hindemith with pianist Wendy Webster Ardizzone on Sunday, April 9, at 3 p.m. at the First Unitarian Church, 90 Main Street, Worcester, sponsored by the Joy of Music concert series. Admission is free. For more information, call (508) 757-0959.

The Boston Symphonic Brass, a brass quintet made up of BSO members Timothy Morrison, Peter Chapman, Richard Sebring, Norman Bolter, and Douglas Yeo, give their debut concert on April 9 at Greene Memorial United Methodist Church in Roanoke, Virginia, as part of the church's annual Fine Arts Series. The program includes music of Ingolf Dahl, Victor Ewald, Leonard Bernstein, George Gershwin, and English Renaissance composers.

The NEC Percussion Ensemble, Frank Epstein, director, performs the world premiere of Christopher Rouse's *Bonham* with guest drummer Peter Erskine on Monday, April 10, at 8 p.m. at Jordan Hall, on a program also including music of William Kraft and Toru Takemitsu. Admission is free.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

References furnished on request

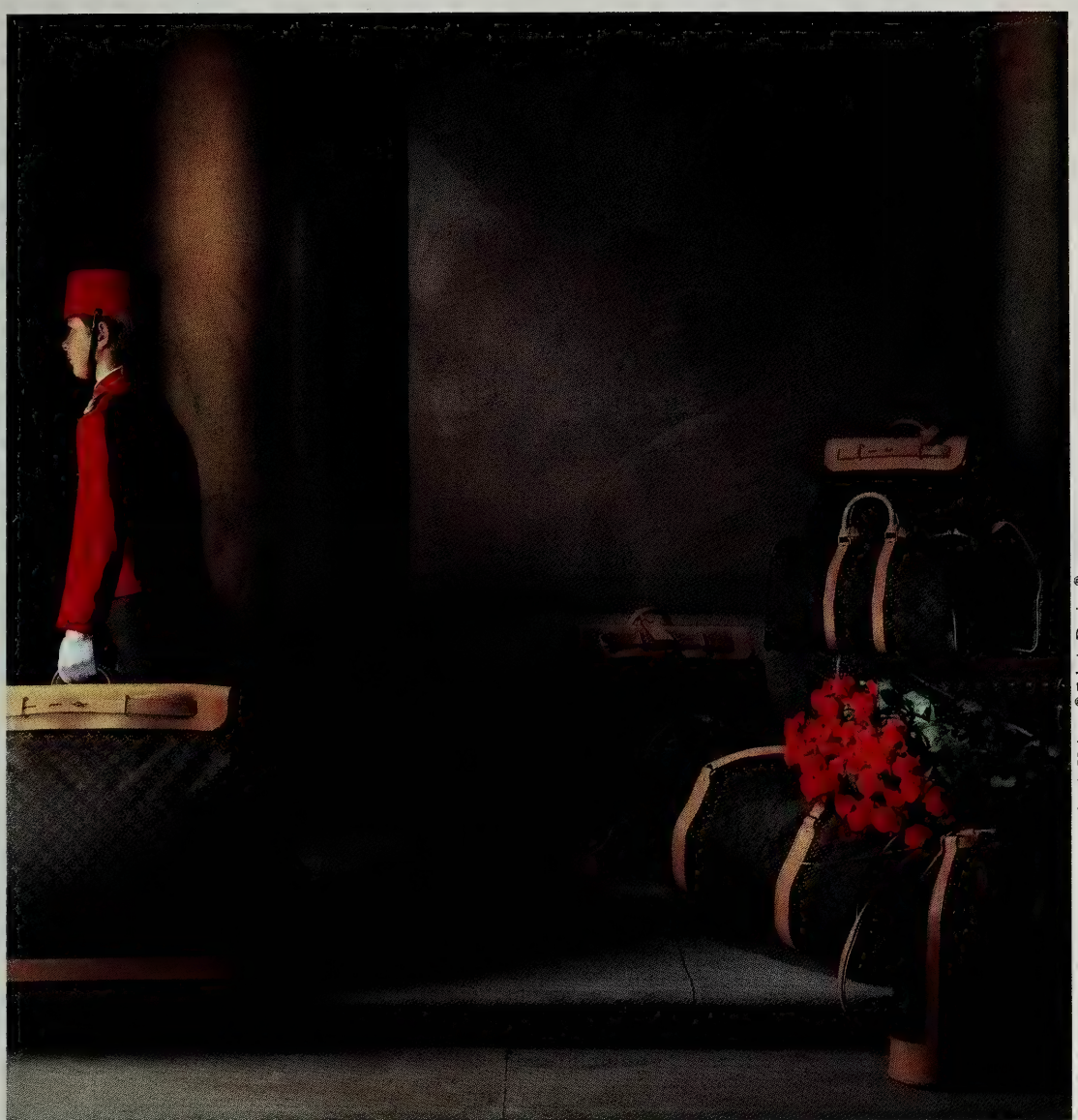


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Brevard Music Center
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Ivan Davis
Denver Symphony Orchestra
Michael Feinstein
Ferrante and Teicher
Philip Glass
Dick Hyman
Interlochen Arts Academy and National Music Camp
Markowski and Cedrone
Marian McPartland
Zubin Mehta
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Santiago Rodriguez
Thomas Schumacher
Kathryn Selby
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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

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Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity
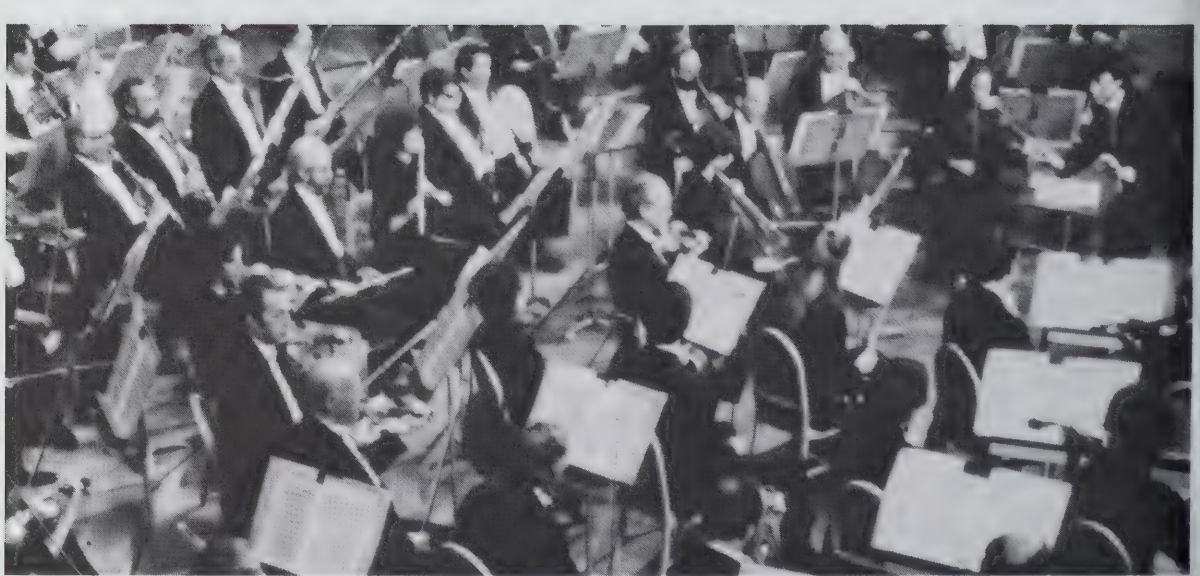
Ronald Wilkison

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*Participating in a system of rotated seating within each string section

‡On sabbatical leave

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Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
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Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
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Friday, March 31, at 8
Saturday, April 1, at 8

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MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*
Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

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Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*



Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816. Mendelssohn conceived the Scottish *Symphony as early as 1829 and continued sketching it in Rome in the late winter and spring of 1831; he then stopped work on it for a decade. He finally finished the score in Berlin on January 20, 1842, and conducted its first performance in the Leipzig Gewandhaus on March 3 of that year. The American premiere was given by the New York Philharmonic Society under the direction of George Loder on November 22, 1845; some two months later it came to Boston when George J. Webb led a performance at the Odeon. The program billed this "Grand Symphony No. 3 (in A minor)" as "reputed the chef-d'oeuvre of the greatest living composer." The advertisement for the concert stated: "The orchestra on this occasion will number forty-four performers, and is as efficient a band as can be organized in this city." The first Boston Symphony performances were given under the direction of Georg Henschel on January 19 and 20, 1883. Later performances were conducted by Bernhard Listemann (the second and third movements only, in Fall River), Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Charles Munch, Erich Leinsdorf, Joseph Silverstein, Seiji Ozawa, who led the most recent subscription performances in January 1984, and Pascal Verrot, who led the most recent Tanglewood performance in July 1988. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On July 30, 1829, Felix Mendelssohn, traveling with his friend Karl Klingemann, an amateur poet and attaché at the German embassy in London, wrote to his family from Edinburgh about the sightseeing he and Klingemann had done, with a particular account of their visit to the palace of Holyrood, closely associated with the romantic figure of Mary, Queen of Scots. Here, it is said, she succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair her husband had poor Rizzio murdered. The story has appealed to opera composers over the years—all of them unknown today: Canepa, Capecelatro, Rodrigues, Schliebner, and most recent of them all, an American woman named Mary Carr Moore, whose *David Rizzio* was produced in Los Angeles in 1935 (the vocal score has recently been reprinted by Da Capo). Many visitors, including Dr. Samuel Johnson, included Holyrood on their itineraries. Mendelssohn, too, was touched by the romantic tale associated with the spot. He wrote:

> We went, in the deep twilight, to the palace where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the

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ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found the beginning of my Scotch symphony there today.

Indeed, on that day, Mendelssohn wrote down the opening bars of the melody that begins his A minor symphony. But Holyrood was not the only impressive sight in Scotland. He was much taken, too, with the natural phenomenon known as Fingal's Cave in the Hebrides, and there, too, he wrote down a melody that came into his head on the spot. Later in 1829 he wrote, "The 'Scotch' symphony and all the *Hebrides* matter is building itself up step by step," implying that he was at work on two compositions inspired by his travels. But both of them were soon pushed aside. In 1830 he had to compose the *Reformation* Symphony, now known as No. 5, for the 300th anniversary of the Augsburg Confession which had firmly established Luther's new church, and that event wouldn't wait. Then he undertook his grand tour, extending from May 1830 to June 1832, with months-long stops in Rome, Paris, and London. New impressions crowded in on him and demanded attention, even though he was still working on compositions already underway.

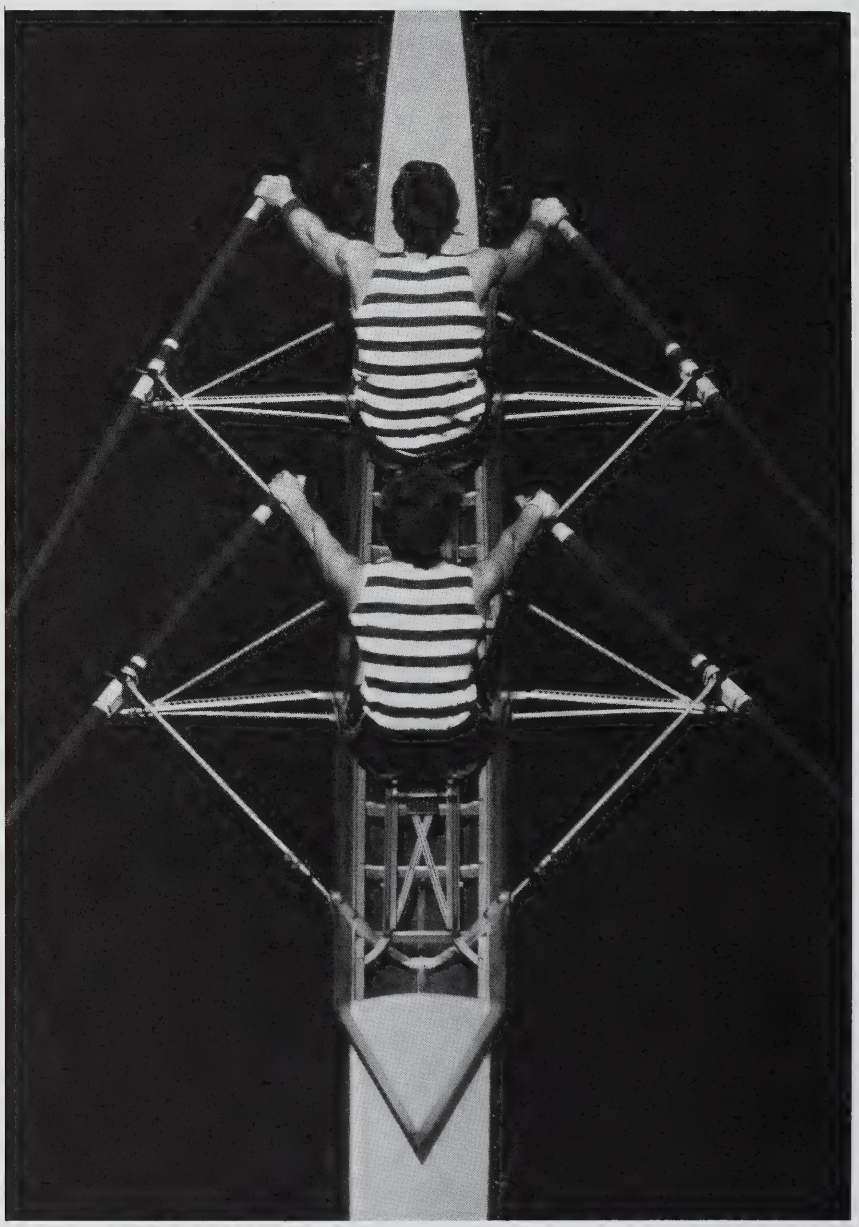
From Rome on December 20, 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added: "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we now know as the *Scotch* (or, better, *"Scottish"*) and *Italian* symphonies.

Just after Christmas, Felix complained of absolutely miserable rainy weather, which may have dampened his sightseeing ardor, but surely made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli. And though the weather became springlike by mid-January, he was able to write on the 17th that he had completed some small pieces and that "the two symphonies also begin to assume a more definite form, and I particularly wish to



From the travel diary of Mendelssohn and Karl Klingemann, with a sketch by Mendelssohn of the Scottish countryside

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finish them here." It is surprising that a composer should try to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself, though he used *"Scottish"* only informally in his letters, and not on the published score) at the same time. One result is that the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is mostly in A minor, but ends in the major, while the *Italian* is in A major but ends in the minor. He continued for a time to work on both pieces, though the sunny brilliance of Italy seems to have driven out the memory of Scottish mists, for on February 22, 1831, he wrote to his sister Fanny (herself a composer of some ability):

> I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress . . . . The Scottish symphony alone is not yet quite to my liking; if any brilliant idea occurs to me, I will seize it at once, quickly write it down, and finish it at last.

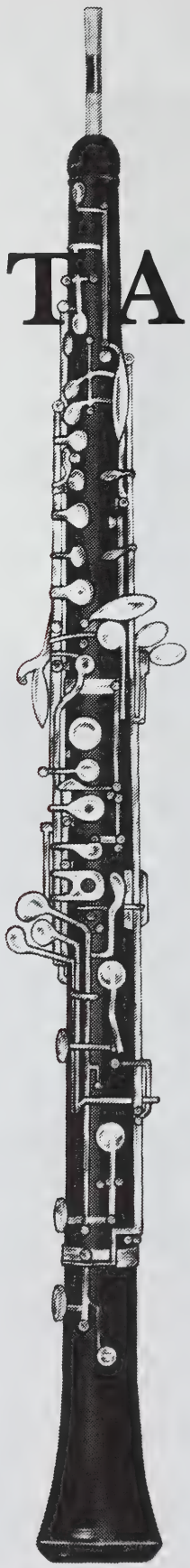
In the end, though, his attention was directed to the completion of his remarkable and too-little-known cantata *Die erste Walpurgisnacht* (a setting of a text by Goethe) and the *Italian* Symphony. The *Scottish* Symphony was unfinished at the time of his return home. And Mendelssohn soon became so involved in marriage and a busy professional life, conducting and administering in Leipzig, that the A minor symphony must have looked to be unfinished forever. Only in 1841, after he had experienced severe disappointment with an attempt to reform the musical life of Berlin,

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TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil,* Greek *aulos,* and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French ''haulx-bois'' or ''hault-bois'' which was transcribed by the Italians into *oboe* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Charles H. Watkins has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts. • Whatever the special insurance protection challenge, Charles H. Watkins & Co. will find the solutions you need.

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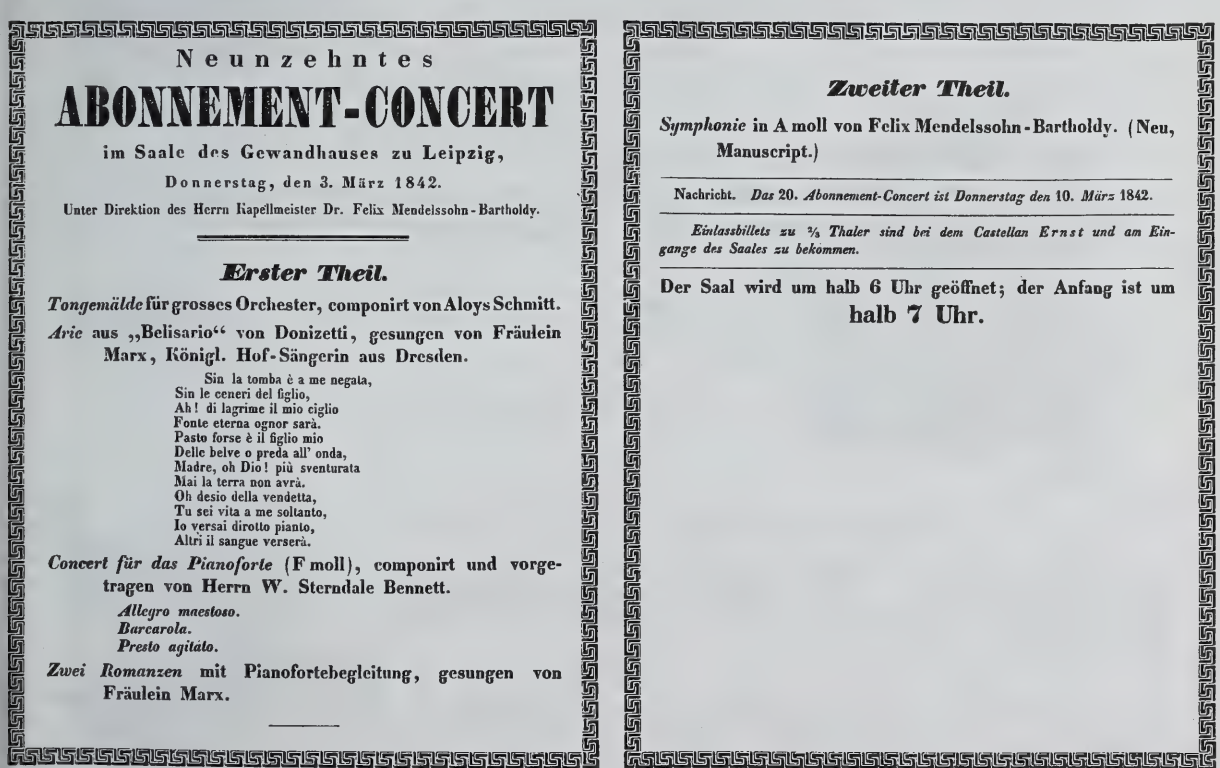
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did he return to the long-unfinished score—possibly because his new mood of resignation more precisely matched the character of the sombre musical ideas he had conceived earlier in the blithe period of early manhood.

By the time he finished the work, he clearly felt that the expressive character of the music took precedence over any allegedly "Scottish" elements. At any rate, he omitted the adjective "Scottish" from the published score, but added a note that the audience should be given a listing of the different movements that stresses their expressive content, with headings that differ in some striking ways from those of the score itself:

Tempo indication in score	Character indications for the audience
I. Andante con moto—	Introduction
Allegro un poco agitato—	Allegro agitato ("slightly agitated
Assai animato	Allegro")
II. Vivace ma non troppo	Scherzo assai vivace ("very lively Scherzo")
III. Adagio	Adagio cantabile ("songlike Adagio")
IV. Allegro vivacissimo	Allegro guerriero ("martial Allegro")
	Finale maestoso ("majestic Finale")

This last of Mendelssohn's symphonies is also the freest, the most romantic. Even Wagner, a composer usually antipathetic to Mendelssohn's work, conducted the *Scottish* Symphony and admired the poetic qualities of the music. (Is it mere chance that a chromatic figure in the sustained woodwinds over muttering tremolo strings near the end of the first movement suggests the *Flying Dutchman* overture?) But just how "Scottish" is it? Here are no skirling bagpipes, no highland flings, no folk tunes borrowed and harmonized (though the pentatonic main tune of the second movement certainly has some characteristics of a Scottish folk melody). Even so sensitive a musician as Robert Schumann found himself tripped up on this point: he reviewed



Neunzehntes

ABONNEMENT-CONCERT

im Saale des Gewandhauses zu Leipzig,

Donnerstag, den 3. März 1842.

Unter Direktion des Herrn Kapellmeister Dr. Felix Mendelssohn-Bartholdy.

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Sin la tomba è a me negata,
Sin le ceneri del figlio,
Ah! di lagrime il mio ciglio
Fonte eterna ognor sarà.
Pasto forse è il figlio mio
Delle belve o preda all' onda,
Madre, oh Dio! più sventurata
Mai la terra non avrà.
Oh desio della vendetta,
Tu sei vita a me soltanto,
Io versai dirotto pianto,
Altri il sangue verserà.

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Presto agitato.

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Zweiter Theil.

Symphonie in A moll von Felix Mendelssohn-Bartholdy. (Neu, Manuscript.)

Nachricht. *Das* 20. *Abonnement-Concert ist Donnerstag den* 10. *März* 1842.

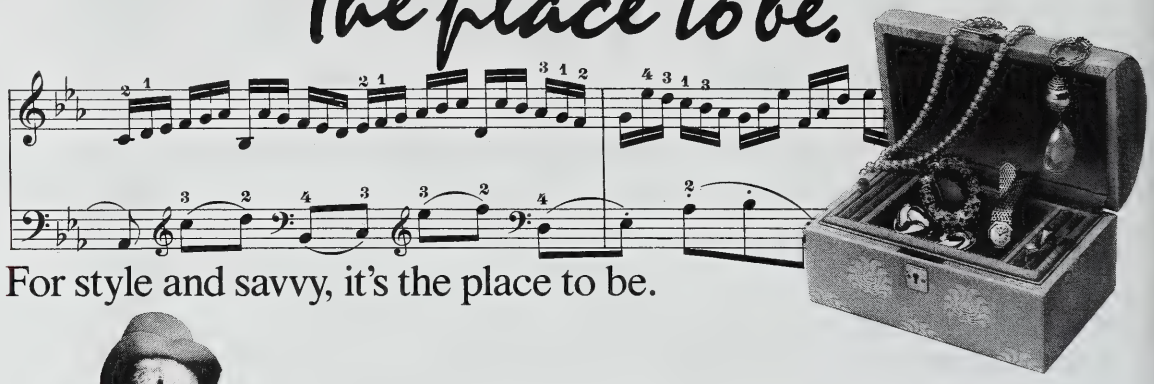
Einlassbillets zu ⅓ *Thaler sind bei dem Castellan Ernst und am Eingange des Saales zu bekommen.*

Der Saal wird um halb 6 Uhr geöffnet; der Anfang ist um **halb 7 Uhr.**

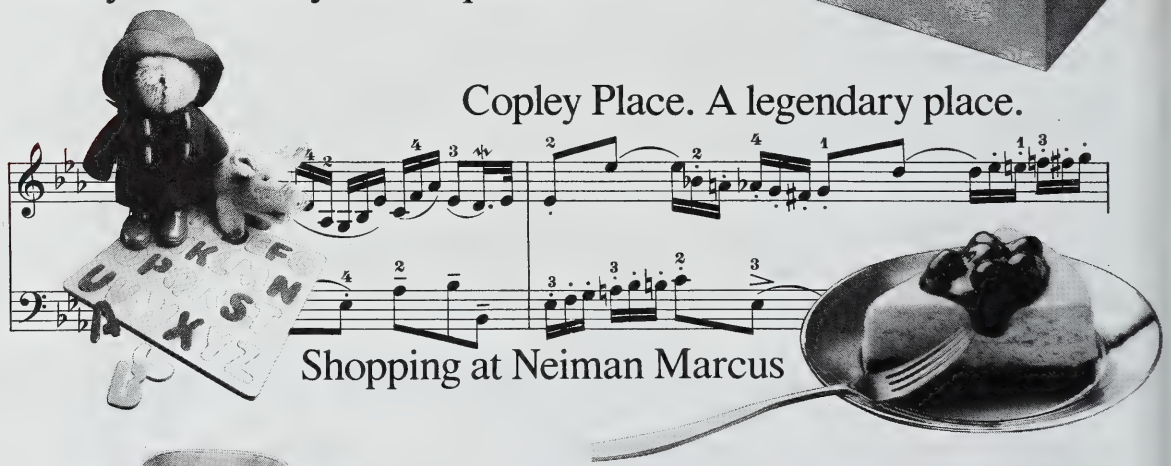
The Gewandhaus program from the first performance of Mendelssohn's "Scottish" Symphony, on March 3, 1842

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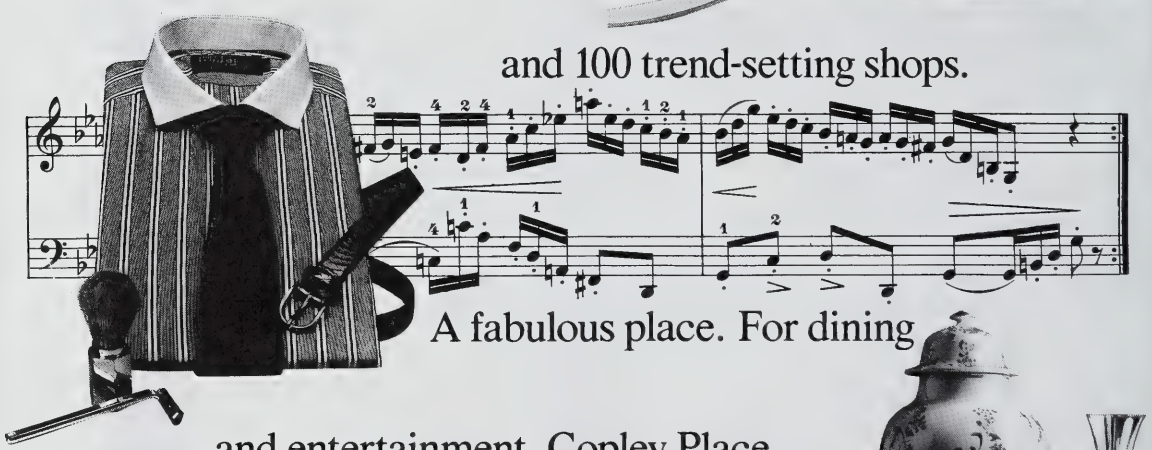


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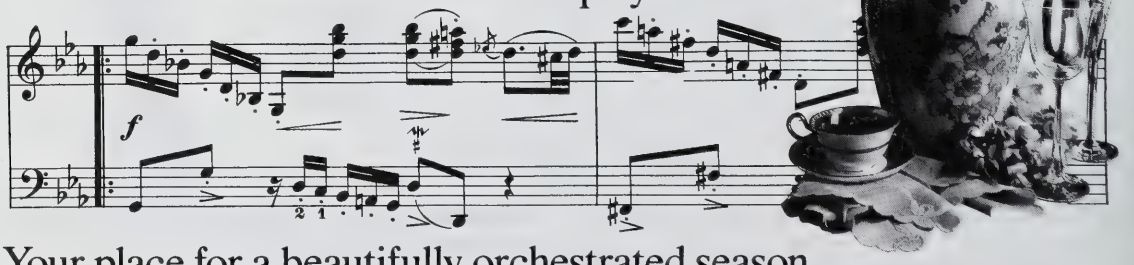
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the score of this work in the mistaken assumption that it was the *Italian* Symphony and wrote that the beauty of the music made him regret that he had never visited Italy!

The opening theme is the only part of the score explicitly inspired by Scotland; it is the melody that Mendelssohn wrote down after his visit to Holyrood, a pensive tune in A minor sung by melancholy violas and oboes. The development of this theme is shrouded in harmonic clouds and mists. A hesitant pause on the dominant leads into the main body of the movement with a 6/8 melody that follows the outline of the introductory theme, but in a more agitated character. A vigorous continuation, based largely on the opening gesture of the main theme, ultimately yields to a meltingly lyrical closing theme in E minor that ends the exposition. The development becomes progessively less energetic, as the texture lightens to a long, gentle cello tune that seems about to die away into silence as the strings and clarinets bring in the recapitulation. A particularly attractive touch here: the cellos continue singing their broad, lyrical melody as a new counterpoint to the main theme. A tutti coda ends—but leaves the woodwinds hanging with a version of the main motive; they die away into a final pensive statement of the introductory phrase.

The scherzo, which comes next, is of a brilliance unsurpassed even in that most brilliant of Mendelssohn scores, the *Italian* Symphony. The principal theme, first stated in the clarinet over tremolo strings, is supposed to be derived from an actual Scottish bagpipe tune, though it could just as easily be a completely original melody. The secondary theme begins staccato in the strings. Even in the tuttis the movement remains zephyr-light throughout.

The third movement alternates a slow singing melody with rhythmic ideas of a marchlike character. The dotted rhythms that appear in the winds at the outset eventually take over the entire orchestra, but the cantilena comes back each time with ever more delicate elaboration.

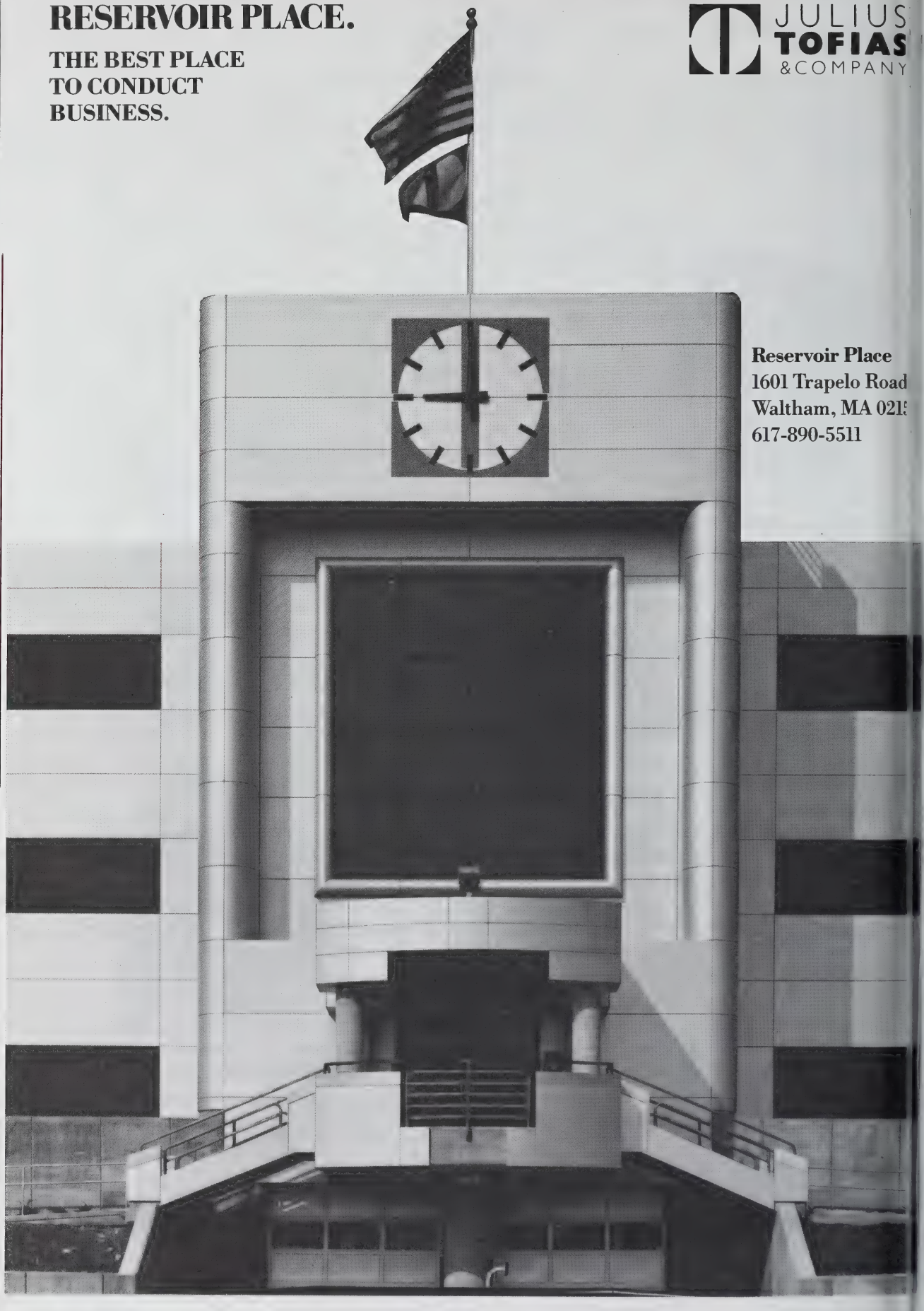
The finale begins with a wild flourish in the violins against a steady marching beat in the horns, bassoons, and violas. Mendelssohn characterized this movement, after all, as a "martial Allegro," and the battle is joined at once. A second theme, equally warlike in its determined vitality, is first sounded by the oboe and clarinets over tremolo violins; its shape seems to be related to that of the very opening theme of the symphony. These two themes do battle with one another, but at the end of the recapitulation the second theme gradually dies out in a very beautiful passage that seems about to lead to a quiet conclusion—perhaps yet another and more definitive statement of the first movement's introductory theme. But Mendelssohn has a surprise: suddenly we move to the major and the presentation of a completely new theme (though it may be possible to demonstrate some connection with the introductory melody, it is not immediately obvious to the listener), described by Mendelssohn as *"maestoso"* ("majestic"). Some critics find this new theme to be an unconvincing outburst, an unmotivated capitulation to the major mode for a "heroic" conclusion. The idea is not unique, though. Other composers at about the same time (one thinks of Schumann and his Second Symphony) also experimented with the introduction of a brand-new theme at the very end of the symphony, actually changing, in retrospect, the listener's recollection of the foregoing moods with a conclusion pregnant with affirmative power.

—Steven Ledbetter

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Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36



Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Symphony No. 4 in May 1877 and completed the score on January 19, 1878. Nicolai Rubinstein conducted the first performance on March 4, 1878, in Moscow. Walter Damrosch gave the first American performance on February 1, 1890, with the New York Symphony Society. Emil Paur introduced the work to Boston Symphony audiences on November 27 and 28, 1896, later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Thomas Schippers, Eleazar de Carvalho, Erich Leinsdorf, Sixten Ehrling, Milton Katims, Colin Davis, Daniel Barenboim, Seiji Ozawa, Stanislaw Skrowaczewski, Joseph Silverstein, Herbert Blomstedt, Michael Tilson Thomas, and Gennady Rozhdestvensky, who led the orchestra's most recent performance, at Tanglewood, in July 1987. Seiji Ozawa and Joseph Silverstein gave the most recent subscription performances in October and November 1978. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Less than two years separate Tchaikovsky's Third and Fourth symphonies, while an entire decade elapsed before he returned to the symphony with his fifth contribution to the genre. But as far as stylistic development is concerned, the gulf comes between the Third and Fourth, not between the Fourth and Fifth. This is clear even from the performance histories of the Tchaikovsky symphonies—the first three are only rarely heard, whereas the last three have long been among the most popular works in the repertory. The winter of 1876-77, which came between the composition of the two symphonies, turned out to be the most crucial period in the composer's life—so much so that he even attempted suicide. The story hinges around two women who played central roles in Tchaikovsky's life, one for good, one for ill.

Nadezhda Filaretovna Frolovskaya von Meck, at forty-five the recently widowed mother of eleven children, was passionately devoted to music, especially the music of Tchaikovsky, with which she had become acquainted three or four years earlier. She was left a wealthy woman by her husband, and after his death she turned to music as a bulwark against the world. She took into her household a young violinist named Josef Kotek, who had been in Tchaikovsky's composition class, and she pumped him for hours with questions about her favorite composer. Among other things, she learned that he was continually hard-pressed for money, so in December 1876 she sent the astonished composer a modest commission, the beginning of fourteen years of an extraordinary relationship, one in which they never met and never even saw each other (except once at a distance by accident)! During this time Mme. von Meck provided the composer with a handsome subsidy through letters and messengers, and he responded gratefully with dedications. The long-distance relationship, which produced over 700 letters, some of great length and intimacy, turned out to be the most intense emotional relationship that either of them ever experienced.

Tchaikovsky, for his part, may have been surprised by her stipulation that they were not to meet, but he was surely not unhappy about it. He knew that if they remained physically separated, she could never make on him demands that he might not be



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willing or able to meet. At this time Tchaikovsky was wrestling with the personal torment of his homosexuality, something that caused him continuous anguish through fear of discovery and concern that he might be open to blackmail (indeed, several writers have alleged that his death was not caused by cholera, but was a suicide stemming from just such a concern). He opened up fully only to very few confidantes, mostly within his family circle, including his brother Modest and sister Alexandra. The last thing he needed at this time was a complicated relationship with a woman.

Unfortunately that is exactly what he got. In May 1877 he received a letter from a young pupil of his at the Conservatory, Antonina Ivanovna Milyukova, expressing her passionate and undying devotion to him. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's poem *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his callous response to it triggers the ultimate tragedy. Tchaikovsky found the image of Tatiana a highly sympathetic one but had no desire to be cast in the role of the unfeeling Onegin, so he attempted to put Antonina off in the most gentle way possible. She insisted with even more vehemence, threatening suicide. Tchaikovsky attempted to explain the true state of his emotional makeup in dark hints, but she refused to accept them, possibly convinced that she could "cure" him. In any case, she remained for years utterly positive that the composer nourished a hidden passion for her, despite a vast accumulation of evidence to the contrary (ultimately she was certified insane and institutionalized for the last twenty years of her life).

Tchaikovsky felt himself forced, almost against his will, into marriage. He feared the consequences to her if he refused her, and he rationalized by pointing out to himself that marriage would, at least, silence any whispers about himself. He could



Nadezhda von Meck

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hardly have been more mistaken! It is unlikely that he fully convinced even himself, since he hid the news of his impending marriage from Modest and Alexandra until it was too late for them to do anything about it. During all this time Tchaikovsky was writing to Mme. von Meck but found himself unable to unburden his concerns even to her. Finally he and Antonina were married and set off for St. Petersburg and their honeymoon. Only then did Tchaikovsky recognize the folly of his actions. Two days later he wrote to his brother Anatol, "As the train started, I was at the point of screaming." His bride still did not recognize this anguish, and when they returned to Moscow with the marriage still unconsummated, the composer frantically implored Mme. von Meck to supply him with money for a temporary escape. She obliged, and on August 7 Tchaikovsky fled to the Caucasus. He traveled on to his sister's home in Kamenka, always a welcome place of calm and family support. By August 23 he had relaxed enough to begin orchestrating the Fourth Symphony, which had been fully sketched in the late spring.

Late in September he returned to Moscow, where he knew he would have to face his bride. Again it was impossible; within a day he felt like a caged animal, and on a night at the end of September or beginning of October he walked, fully dressed, into the icy waters of the River Moskva and stood there in an unbearable cold, hoping to catch a fatal case of pneumonia. The suicide attempt failed, and in desperation he had his brother send him a faked telegram from a conductor in St. Petersburg requesting his immediate presence. In this way he escaped from his wife but fell into a coma for two days as soon as he arrived. When he had recovered his strength sufficiently, he went on to Switzerland, then to Italy, to Vienna, and back to Italy, where he stayed through the winter.

In the meantime he found the calm and the leisure to finish the Fourth Symphony, which he dedicated to Mme. von Meck (and which he always referred to in his letters



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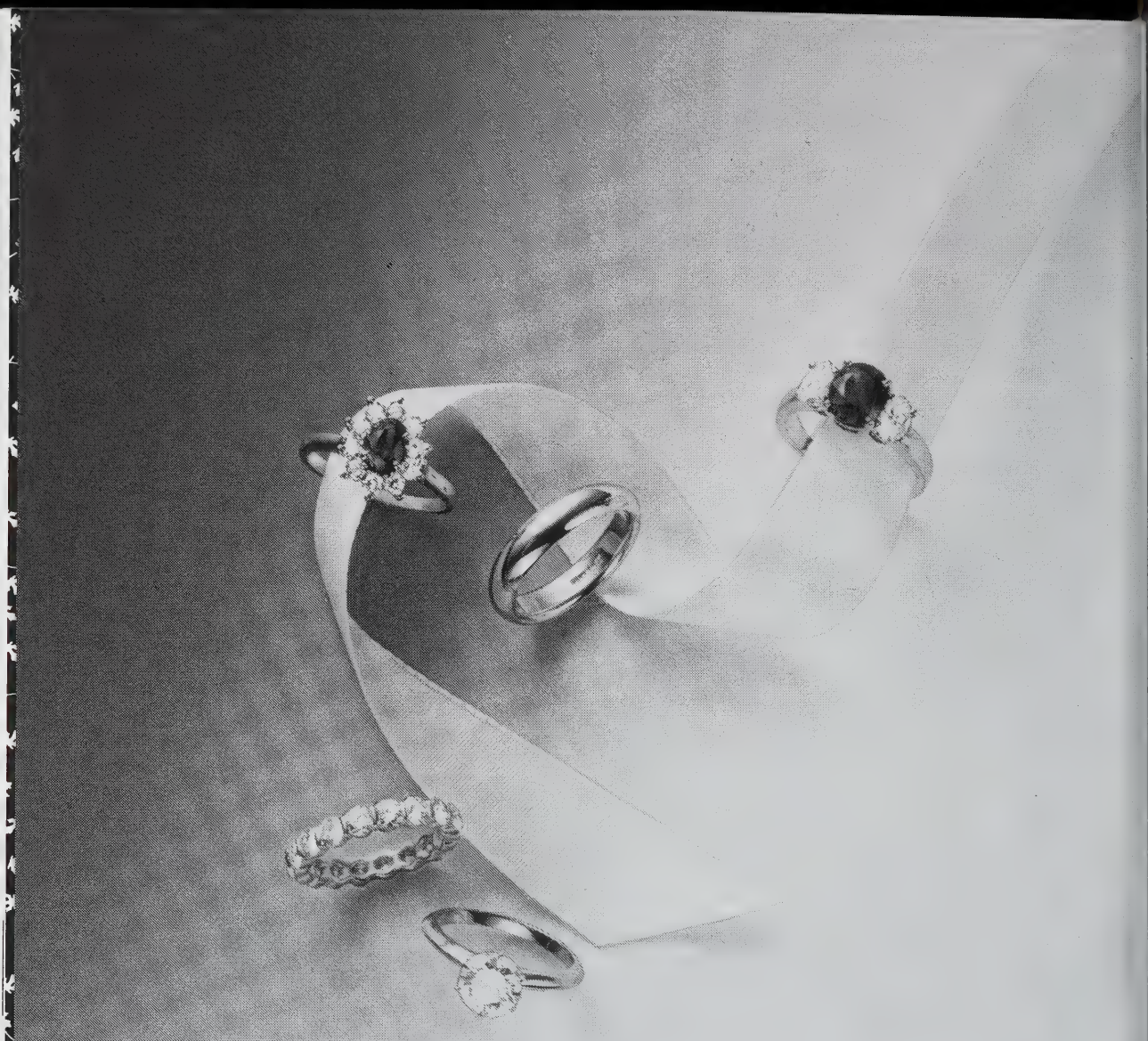
to her as "our symphony"). While he was still in Italy, on March 4, 1878, Nicolai Rubinstein conducted the premiere of the Fourth in Moscow. Tchaikovsky separated from his wife, though she flatly refused to grant him a divorce, even after entering into a common-law relationship with another man and bearing three illegitimate children, and he was reluctant to press the issue for fear of the ensuing publicity.

But during this period of the most extended and difficult emotional upheaval, Tchaikovsky composed what is arguably his finest symphony, a work of rich expressive force and a more effective architectural framework than he achieved in any other symphony. He revealed to his friend and pupil Taneyev that the real inspiration for the work was Beethoven's Fifth Symphony, and certainly Tchaikovsky's Fourth generates the same mood of fateful combat culminating in triumph. The composer allowed the symphony into the world without specific hints as to its deeper significance, but to Nadezhda von Meck he wrote an extended explanation of the secret program.

> The introduction contains the germ, the central idea . . . this is Fate, the inevitable force that thwarts our striving for happiness, that jealously watches to see that felicity and peace shall not be complete . . . that hangs over the head like the sword of Damocles and constantly, unswervingly poisons the soul. It is invincible . . . one must submit to it and take refuge in futile longings . . . Would it not be better to turn away from reality and immerse oneself in dreams? But



Tchaikovsky and his wife in 1877



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no! They are only dreams, and Fate awakens us harshly (again the opening motive—proclaimed fiercely, though also solemnly, by the horns and bassoons). And thus all life is an incessant shifting between grim truth and fleeting visions of joy. There is no haven. We are buffeted by the waves until the sea swallows us. That, approximately, is the program of the first movement.

The second movement expresses another phase of longing. This is the melancholy feeling that suffuses you toward evening when you are sitting alone, weary from work. You have taken a book, but it has fallen from your hands. A host of memories appears. And you are sad because so much is already past . . .

No definite sensations are expressed in the third movement. It is a capricious arabesque—apparitions that flit through the imagination when one has begun to drink a little wine and is beginning to experience the first phase of intoxication. The soul is neither happy nor sad. You are not thinking of anything in particular . . .

The finale. If you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy . . . You scarcely have had a chance to forget yourself when indefatigable Fate reappears to you. But those around you pay no attention. They do not even turn around, do not even look at you, do not notice that you are alone and sad . . . Take happiness from their joys. Life is bearable after all.

I can tell you nothing more, dear friend . . . My description is naturally neither clear nor satisfactory. But that is the peculiarity of instrumental music—it cannot be analyzed.

Tchaikovsky often thought of a program or significance when writing orchestral music, but in his abstract pieces he preferred to let the music speak for itself; the program may be in the composer's mind during the creation of the work, but it need not bother the audience while listening. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—S.L.

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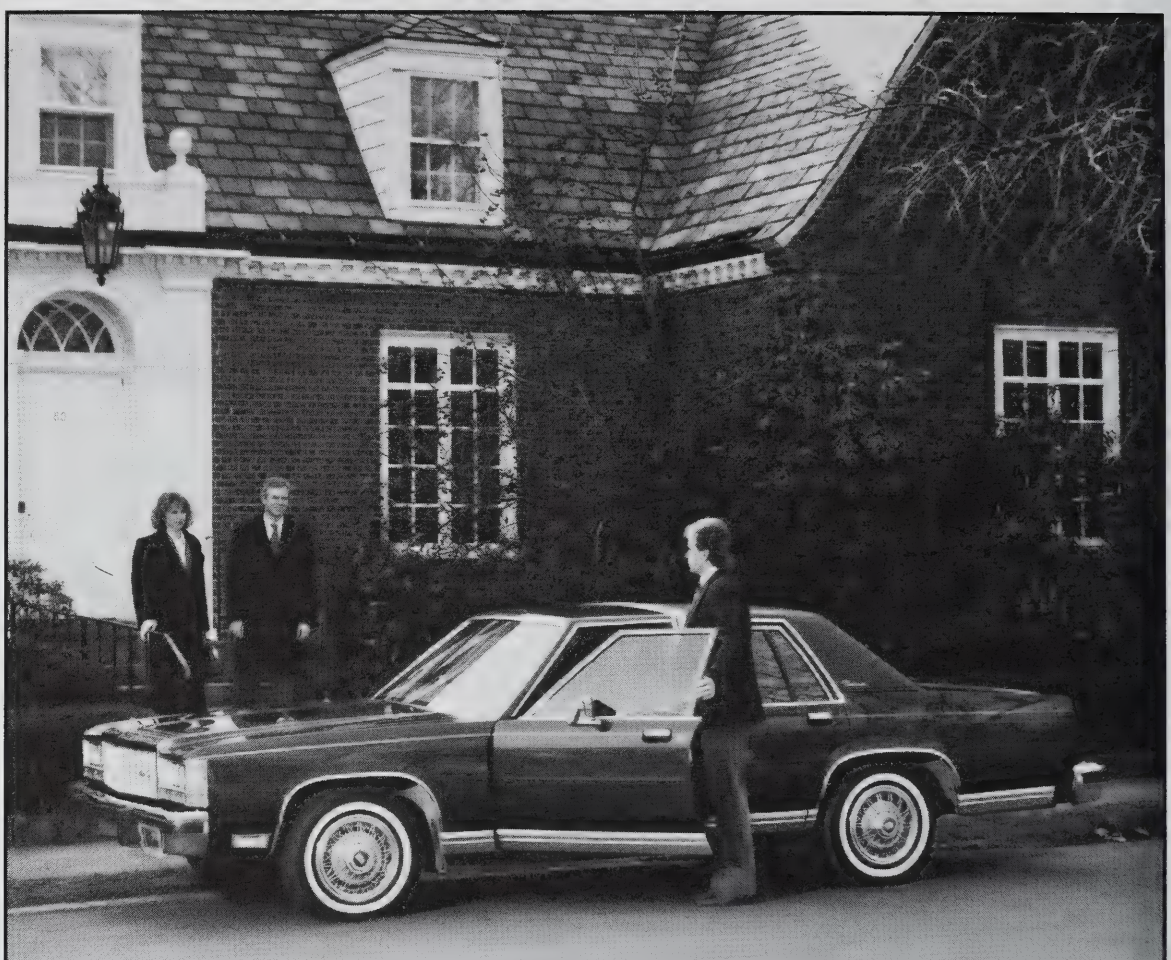


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Karl-Heinz Köhler's Mendelssohn article in The New Grove is the best place to start reading about the composer; it has been reprinted in *The New Grove Early Romantic Masters 2*, which also includes the Grove articles on Weber and Berlioz (Norton paperback). Philip Radcliffe's *Mendelssohn* in the Master Musicians series is a good introductory life-and-works treatment, though now somewhat outdated (Littlefield paperback). Eric Werner's *Mendelssohn: A New Image of the Composer and his Age* is the most recent serious biography, especially good on the period, often trivial on the music (Macmillan). Mendelssohn's own letters are delightful, but the published versions are frightfully bowdlerized; a much-needed new critical edition is in the works. Kurt Masur's atmospheric performance of the *Scottish* Symphony is part of his four-record set containing all five Mendelssohn symphonies with the Gewandhaus Orchestra of Leipzig (Vanguard, not yet available on compact disc). Recommended single-disc recordings include those by Claudio Abbado with the London Symphony (DG, on a single compact disc filled out with the *Fair Melusine* and *Midsummer Night's Dream* overtures; also available as part of Abbado's complete Mendelssohn symphony cycle on that label), Christoph von Dohnányi with the Cleveland Orchestra (Telarc, with the cantata for orchestra and chorus, *Die erste Walpurgisnacht*), Herbert von Karajan with the Berlin Philharmonic (DG, with the *Hebrides* Overture), and Neville Marriner with the Academy of St. Martin-in-the-Fields (Argo, with the Symphony No. 4, *Italian*).

David Brown is in the midst of writing a four-volume study of Tchaikovsky (Norton). Volume I, *Tchaikovsky: The Early Years*, appeared several years ago and



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promised to be the beginning of a superb and badly needed large study of the composer. Volume II, *The Crisis Years: 1874-1878*, continued the promise of the beginning and includes the years surrounding the composition of the Fourth Symphony. Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* is an excellent book, beautifully illustrated (Scribners); Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (University of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in English. Now, however, there is a welcome volume: *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. Tchaikovsky's own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. Hans Keller's view of the symphonies in the first volume of Robert Simpson's *The Symphony* (Pelican paperback) is original and provocative. The story of Tchaikovsky's presumed suicide, which has aroused considerable press interest in recent years, is told in "The Trial, Condemnation, and Death of Tchaikovsky" by Joel Spiegelman (*High Fidelity*, February 1981). Three Slavic specialists, Nina Berberova, Malcolm Brown, and Simon Karlinsky, wrote "Tchaikovsky's 'Suicide' Reconsidered: A Rebuttal" in the August 1981 issue; their arguments undermine the strongest points of the Spiegelman article. Since they wrote, however, Alexandra Orlova's original article on Tchaikovsky's last days finally appeared belatedly in the English journal *Music & Letters*; it seems to undercut many of the critics' arguments. Further discussion on this point will no doubt be heated and interesting! Recommended recordings of Tchaikovsky's Fourth Symphony, all available on compact disc, include Yevgeny Mravinsky's with the Leningrad Phiharmonic (DG, a two-disc set also including the Fifth Symphony and the *Pathétique*), Gennady Rozhdestvensky's with the London Symphony (MCA Classics, with the *Marche slave*), Leonard Bernstein's with the New York Philharmonic (CBS), and Georg Solti's with the Chicago Symphony (London).

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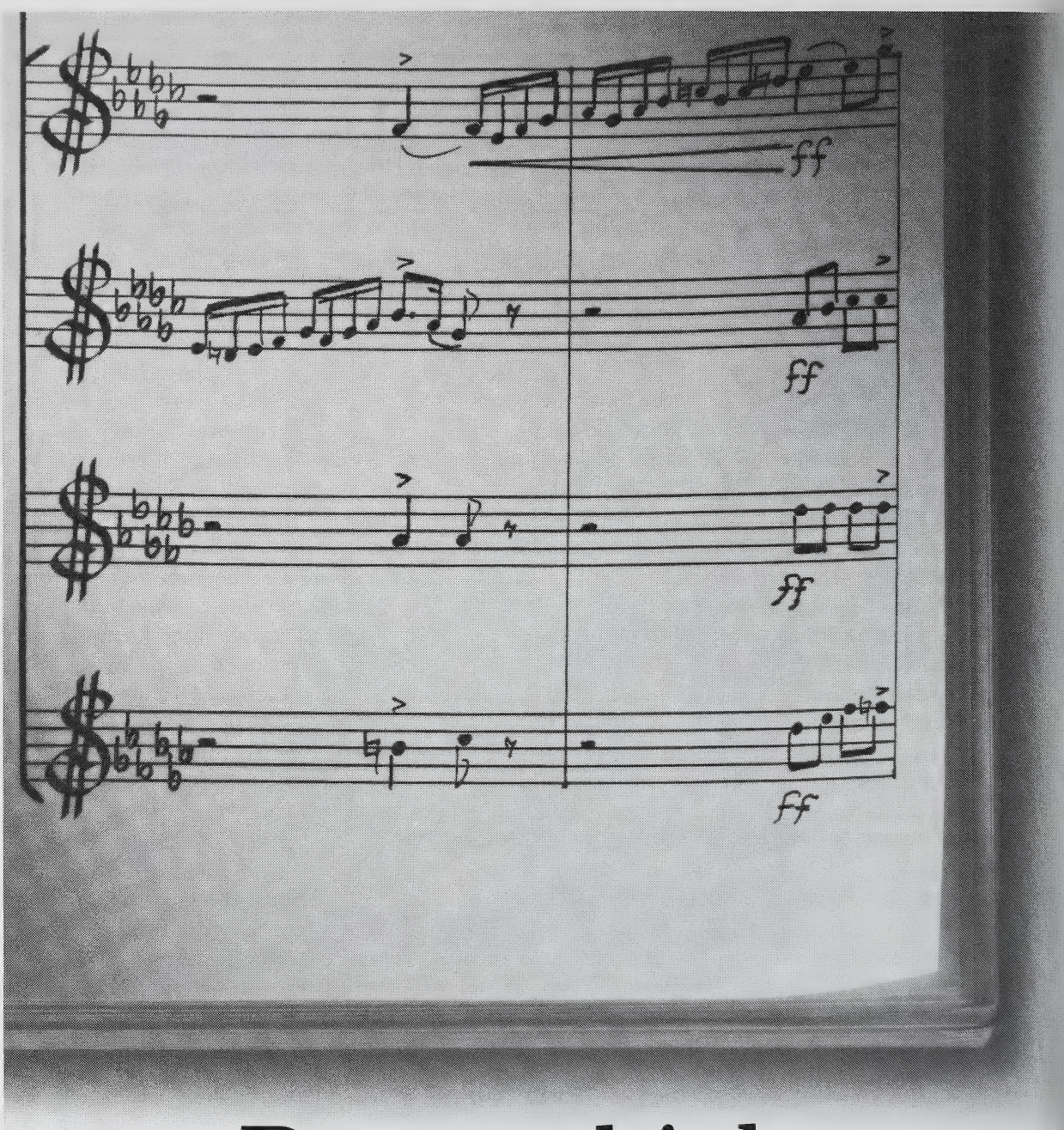
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Kurt Masur



Kurt Masur's tenure as music director of the Gewandhaus Orchestra of Leipzig since 1970 constitutes another distinguished chapter in the history of Germany's oldest orchestra. Considered one of the world's outstanding conductors, Mr. Masur succeeds such legendary Gewandhaus music directors as Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler, and Bruno Walter. Mr. Masur spends six to seven months each year leading the Gewandhaus at home in the orchestra's concert hall and on tour throughout the world. The remainder of his time is spent as a guest conductor with many of the world's most prestigious ensembles. In September 1988, Mr. Masur was named principal guest conductor of the London Philharmonic Orchestra. He has led such outstanding ensembles as the Berlin Philharmonic, the Israel Philharmonic, the Leningrad Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Orchestre de Paris, the Orchestre de la Suisse Romande, the Philharmonia of London, and the Yomiuri Orchestra of Tokyo. In the United States, Mr. Masur's first appearance as guest conductor was with the Cleveland Orchestra in 1974, the same year in which he made his initial American tour with the Gewandhaus. Since then, he has been a regular guest with the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, and the Philadelphia Orchestra; he has performed as well with the Dallas Symphony and the San Francisco Symphony. Mr. Masur is also a frequent participant at major music festivals worldwide, including those of Salzburg, Tanglewood, Ravinia, Prague, and Warsaw. Mr. Masur's extensive discography with the Gewandhaus Orchestra includes the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, and Schumann, as well as music of Liszt, Prokofiev, and Strauss. Among their recent recordings are three twentieth-century flute concertos with Aurele Nicolet as soloist, Strauss's *Ariadne auf Naxos* with Jessye Norman and Dietrich Fischer-Dieskau, and excerpts from Prokofiev's *Romeo and Juliet*, all for Philips; and Beethoven's Triple Concerto with Ulf Hoelscher, violin, Heinrich Schiff, cello, and Christian Zacharias, piano, for Angel. A complete Beethoven symphony cycle based on a new Peters edition will be released by Philips in the United States in 1990.

Born in Silesia, Kurt Masur began his musical training at the piano. He attended the Leipzig Hochschule für Musik from 1946 to 1948 to continue his piano studies; it was there that he took his first conducting course. His initial appointment after graduating was as orchestra coach at the Halle County Theater, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 he became a conductor of the Dresden Philharmonic, and three years later he returned to opera as general director of music of the Mecklenburg State Theater of Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in building Mr. Masur's international reputation, which grew quickly with his numerous appearances in Europe as a guest conductor. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a post he gave up two years after being named music director of the Gewandhaus Orchestra in 1970. A professor at the Leipzig Academy of Music, he was appointed an honorary member of the Gewandhaus Orchestra by the ensemble's musicians in 1981. Mr. Masur holds honorary doctorates from Leipzig University and the University of Michigan.



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One of the world's most prestigious ensembles, the Gewandhaus Orchestra of Leipzig returns to America this year for an extensive tour of the United States, its seventh in twelve years. Under the leadership of Music Director Kurt Masur, the orchestra last toured the United States in 1987, making appearances at the Ann Arbor May Festival, Carnegie Hall, Pasadena, and San Francisco, and then continuing on to the Far East. The orchestra's current tour features five New York concerts and appearances in Boston, Toronto, Montreal, Ottawa, and the Ann Arbor May Festival, where the Gewandhaus again serves as resident orchestra. It has also appeared recently on a tour of Europe, in its first performance at the London Proms and in its third engagement at the Edinburgh Festival. The Gewandhaus is scheduled to tour the Soviet Union, Japan, and the People's Republic of China during the 1989-90 season.

One of the world's oldest orchestras, the Gewandhaus Orchestra of Leipzig has played an important role in the development of music in the Western world. A renowned symbol of Leipzig's cultural tradition, its music directors have included Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler and Bruno Walter; its roster of guest conductors has included Gustav Mahler, Richard Strauss, Otto Klemperer, Fritz Busch, Erich Kleiber, and Sir Thomas Beecham. The Gewandhaus Orchestra was a natural outgrowth of Leipzig's sophisticated musical life, where the foundation for a concert tradition was laid out by the seventeenth-century Collegia Musica; these were amateur ensembles, the most famous of which was established by Georg Philipp Telemann and later directed by Johann Sebastian Bach. The orchestra known today as the Gewandhaus evolved from the city's first professional orchestra, which was founded in 1743 and funded by the citizens, merchants, and music lovers of Leipzig. In 1781 the ensemble was dubbed the "Gewandhaus" ("cloth house") in honor of its new permanent residence, the home of Leipzig's prosperous linen merchants. In 1835, another landmark year for the Gewandhaus, Felix Mendelssohn became principal conductor. The first Gewandhaus conductor to use a baton, he created the ensemble, balance, and unanimity that are the hallmarks of the orchestra. Mendelssohn also initiated the policy, still in effect today, of presenting works by past composers while also fostering a contemporary repertoire. Mendelssohn launched a series of historical concerts spotlighting largely neglected works of past masters; in particular, this led to a revival of public interest in the music of J.S. Bach, whose works had gone largely unperformed since Bach's death in 1750. Mendelssohn and his successors also performed the world premieres of many works that form the cornerstone of the orchestral literature, including symphonies of Mendelssohn, Schubert, Schumann, and Bruckner, and concertos of Beethoven and Brahms; to this day, the orchestra maintains a special sense of stewardship over

this repertoire. The Gewandhaus was also the only orchestra to perform the complete cycle of Beethoven's symphonies during his lifetime. Both Mozart and Liszt performed with the ensemble; Berlioz, Brahms, Tchaikovsky, and Grieg were among the many celebrated composers who conducted their own works with the orchestra. Through the years, the Gewandhaus Orchestra's repertoire has continued to expand. Under Kurt Masur's direction it performs music from the mid-eighteenth to the twentieth century, regularly giving premieres of works by German composers. In the fall of 1981, exactly 200 years after the first Gewandhaus edifice was opened, the orchestra performed ten commissioned works in conjunction with the gala opening of its new concert hall.

Traditionally, most of the Gewandhaus Orchestra's musicians are trained by the orchestra's principal players at Leipzig's Hochschule für Musik, which was founded by Mendelssohn almost 150 years ago. Currently, 85% of current orchestra personnel, as well as Kurt Masur, have studied there, assuring an unbroken line of historical continuity from one generation to the next. The orchestra's full roster numbers 200, with approximately 150 traveling on tour. Orchestra members rotate between symphonic concerts, performances at Leipzig's opera house, and concerts at St. Thomas Church, where Bach was director of music and where weekly performances of his cantatas still continue. This flexible arrangement fosters the orchestra's continuing vitality. The musicians also perform as part of three chamber orchestras, twelve string quartets, three wind quintets, a brass ensemble, and an ensemble specializing in early instruments, all of these ensembles playing an integral part in Leipzig's rich musical life.



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Kurt Masur, Music Director

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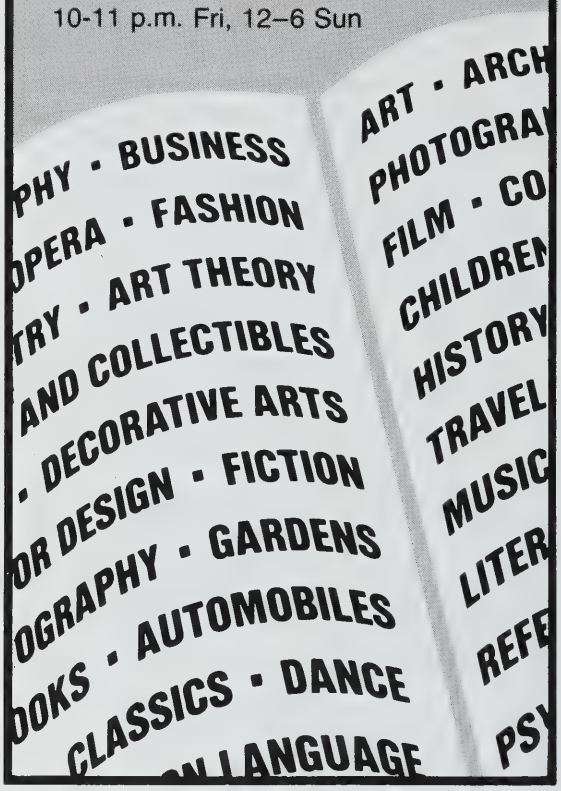
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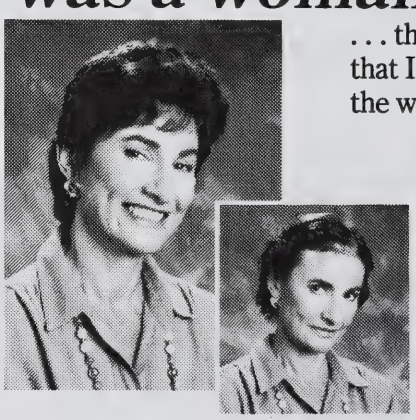
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Coming Concerts . . .

Wednesday, April 5, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'B'—April 6, 8-9:55
Friday 'B'—April 7, 2-3:55
Saturday 'B'—April 8, 8-9:55
Tuesday 'B'—April 11, 8-9:55

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

CAGE	*"101"* (world premiere; commissioned by the Boston Symphony Orchestra and the Fromm Music Foundation at Harvard University)
STRAVINSKY	Violin Concerto
DEBUSSY	*Prelude to the Afternoon of a Faun*
DEBUSSY	*La Mer*

Thursday 'C'—April 20, 8-10
Friday 'A'—April 21, 2-4
Saturday 'B'—April 22, 8-10
Tuesday 'C'—April 25, 8-10

BERNARD HAITINK conducting
MURRAY PERAHIA, piano

MOZART	Piano Concerto No. 21 in C, K.467
BRUCKNER	Symphony No. 9

Wednesday, April 26, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—April 27, 8-10
Friday 'B'—April 28, 2-4
Saturday 'A'—April 29, 8-10
Tuesday 'B'—May 2, 8-10

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 6, *Pastoral*
RAVEL	*Daphnis and Chloé* (complete)

Programs subject to change.

only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 266-1492.



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"Presidents at Pops" Slated for June 7

The eighth annual "Presidents at Pops," with John Williams and the Boston Pops Orchestra, will take place Wednesday evening, June 7. Walter J. Connolly, Jr., Chairman of Bank of New England Corporation, is chairman of the 1989 "Presidents at Pops" committee. More than 100 of the area's leading businesses will participate in this gala event in support of the BSO. On Monday, May 15, the senior executives of the participating organizations will be honored at the Leadership Dinner, a formal dinner dance held at Symphony Hall. A limited number of "Presidents at Pops" sponsorships are still available. The $5,000 full package includes two tickets to the Leadership Dinner and 20 floor and balcony seats for the "Presidents at Pops" concert, complete with cocktails and dinner. Half packages are also available. For further information please call Sarah Coldwell, BSO Corporate Development, at (617) 266-1492.

The Symphony Shop Introduces New Items

Concertgoers will discover an array of wonderful springtime gifts at the Symphony Shop. A project of the Boston Symphony Association of Volunteers, the Shop now carries newly-designed mugs featuring the BSO logo and Seiji Ozawa's signature, or the Pops logo and John Williams's signature, in 22-karat gold, colorful handpainted sweatshirts designed exclusively for the BSO by local artists, and Symphony Hall tins filled with potpourri in various scents. The Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. Both carry a unique selection of books, toys, greeting cards, neckties, and tote bags, as well as the latest BSO and Pops recordings and the ever-popular Symphony mint and bark from Harbor Sweets. Telephone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

Serge Koussevitzky and the BSO on 1989 "Salute to Symphony" Compact Disc and Cassette

Produced with the cooperation of NYNEX, WCRB, and RCA, a special, limited-edition compact disc of historic performances recorded by Serge Koussevitzky and the Boston Symphony Orchestra is available as a 1989 "Salute to Symphony" gift incentive for your contribution of $50. Also available on cassette, the album includes the finale from Tchaikovsky's Symphony No. 4, the finale from Mozart's *Eine kleine Nachtmusik*, Strauss's *Don Juan*, Hanson's Serenade for Solo Flute, Harp, and Strings, Cowell's Hymn and Fuguing Tune, and the opening Adagio from Shostakovich's Symphony No. 8. Recorded by RCA between 1945 and 1950, the selections have been newly remastered for this album. The works by Cowell, Hanson, and Strauss have been previously available only in limited LP pressings; the Mozart and Tchaikovsky, originally issued on 78s, have been unavailable for many years; and the Shostakovich has never been available in any format. Quantities are extremely limited. To place your order, please call the Volunteer Office at (617) 266-1492, ext. 247.

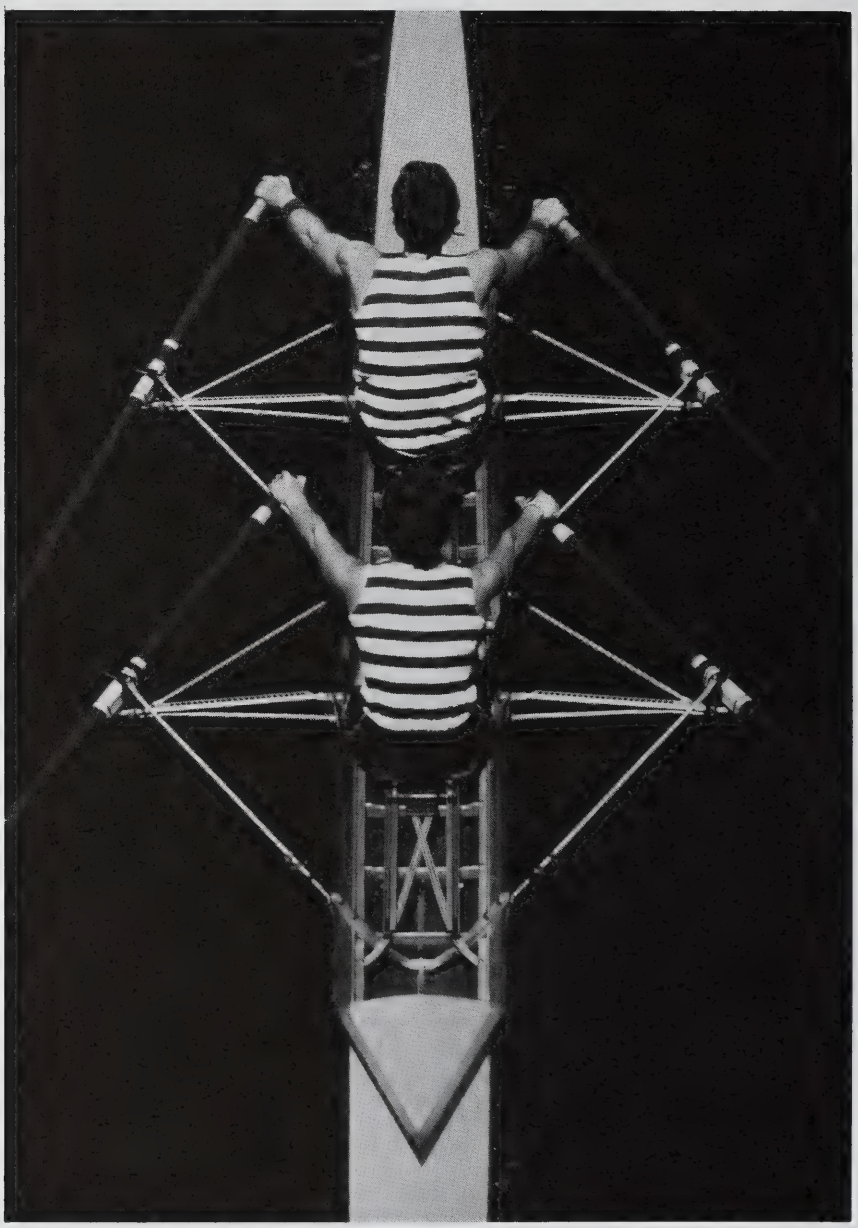
April Supper Concerts Feature BSO Members

Sponsored by the Boston Symphony Association of Volunteers, the final 1988-89 Supper Concerts featuring BSO members performing chamber music in Symphony Hall's Cabot-Cahners Room take place at 6 p.m. on April 20, 22, and 25 (an all-Mozart program including the D minor string quartet, K.421, and the Divertimento in F for two horns and strings, K.247) and at 6 p.m. on April 27 and 29 and May 2 (Beethoven's C minor string trio, Opus 9, No. 3, and Ravel's String Quartet). The hour-long performance is followed by dinner in the Cohen Wing of Symphony Hall. Tickets are $21, including dinner; for information or reservations, call the Volunteer Office at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Harold D. Hodgkinson Chair

Until he died at the age of eighty-nine, Harold D. Hodgkinson was dedicated to working hard at all worthwhile endeavors, business or otherwise. After graduating from Yale he took a job sorting overshoes for the shoe department of a place he was to make famous—Filene's Automatic Bargain Basement. He rose from stockboy to Chairman of the Board, and under his leadership the department store became one of the most respected in the country. Mr. Hodgkinson was equally concerned with the success of the Boston business community at large, and with the arts. He served on numerous Boards of Directors and trade associations; a valued and active Trustee of the BSO, he was instrumental in laying the foundation for the creation of the Business Leadership Committee. In 1929 he married Laura White Cabot, whom he met when she joined the staff of Filene's. In recognition of the Hodgkinsons' interest in and love for the Symphony, they chose to endow the principal bass position, currently occupied by Edwin Barker.

BSO Members in Concert

The John Oliver Chorale ends its 1988-89 season with an evening of music by Bach and Mozart on Saturday, April 8, at 8 p.m. at Jordan Hall. The program includes the Bach motets *Lobet den Herrn*, BWV 230, and *Komm, Jesu, Komm!*, BWV 229, and Mozart's *Vesperae solennes de confessore*, K.339, and *Vesperae de Dominica*, K.321. Tickets are $17, $13, and $10 ($2 discount for students and seniors). For more information, call 965-0906.

BSO flutist Leone Buyse performs music of Bach, Mozart, Enesco, Debussy, Honegger, Boehm, and Hindemith with pianist Wendy Webster Ardizzone on Sunday, April 9, at 3 p.m. at the First Unitarian Church, 90 Main Street, Worcester, sponsored by the Joy of Music concert series. Admission is free. For more information, call (508) 757-0959.

The Boston Symphonic Brass, a brass quintet made up of BSO members Timothy Morrison, Peter Chapman, Richard Sebring, Norman Bolter, and Douglas Yeo, give their debut concert on April 9 at Greene Memorial United Methodist Church in Roanoke, Virginia, as part of the church's annual Fine Arts Series. The program includes music of Ingolf Dahl, Victor Ewald, Leonard Bernstein, George Gershwin, and English Renaissance composers.

The NEC Percussion Ensemble, Frank Epstein, director, performs the world premiere of Christopher Rouse's *Bonham* with guest drummer Peter Erskine on Monday, April 10, at 8 p.m. at Jordan Hall, on a program also including music of William Kraft and Toru Takemitsu. Admission is free.

Max Hobart conducts the Civic Symphony Orchestra in Verdi's *Requiem* on Sunday, April 30, at 3 p.m. in Jordan Hall. The soloists are soprano Ellen Chickering, mezzo-soprano Joan Hill, tenor Brad Cresswell, and baritone James Kleyla, with the Salisbury Singers of Worcester. Tickets are $12 and $8; for more information, call 437-0231.

BSO Guests on WGBH-FM-89.7

Morning Pro Musica with Robert J. Lurtsema will feature a live performance and interview with BSO violist Mark Ludwig and pianist Virginia Eskin, members of the Richmond Performance Series, on Tuesday, April 11, at 11 a.m. The program will include works by Amy Beach, Rebecca Clarke, Cecile Chaminade, and Maria-Theresa V. Paradis.

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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Seiji Ozawa was named thirteenth music director of the Boston Symphony Orchestra in 1973, following a year as music adviser; he is now in his sixteenth year as the BSO's music director. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; three visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi* in 1983, a performance recently issued on compact disc. In addition to his many Boston Symphony Orchestra recordings, he has recorded with the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Chicago Symphony Orchestra, the Orchestre National, the Orchestre de

Paris, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others.

Mr. Ozawa's many recordings with the Boston Symphony Orchestra include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos, all on DG; Schoenberg's *Gurrelieder*, on Philips; Mahler's *Resurrection* Symphony (No. 2), Symphony No. 4, and *Symphony of a Thousand* (No. 8), also on Philips, part of a continuing Mahler cycle on that label; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on CBS; and Stravinsky's *Firebird*, on EMI/Angel.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

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Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

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*James Cooke

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Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
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Marian Gray Lewis chair

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Lois Schaefer
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Mildred B. Remis chair
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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

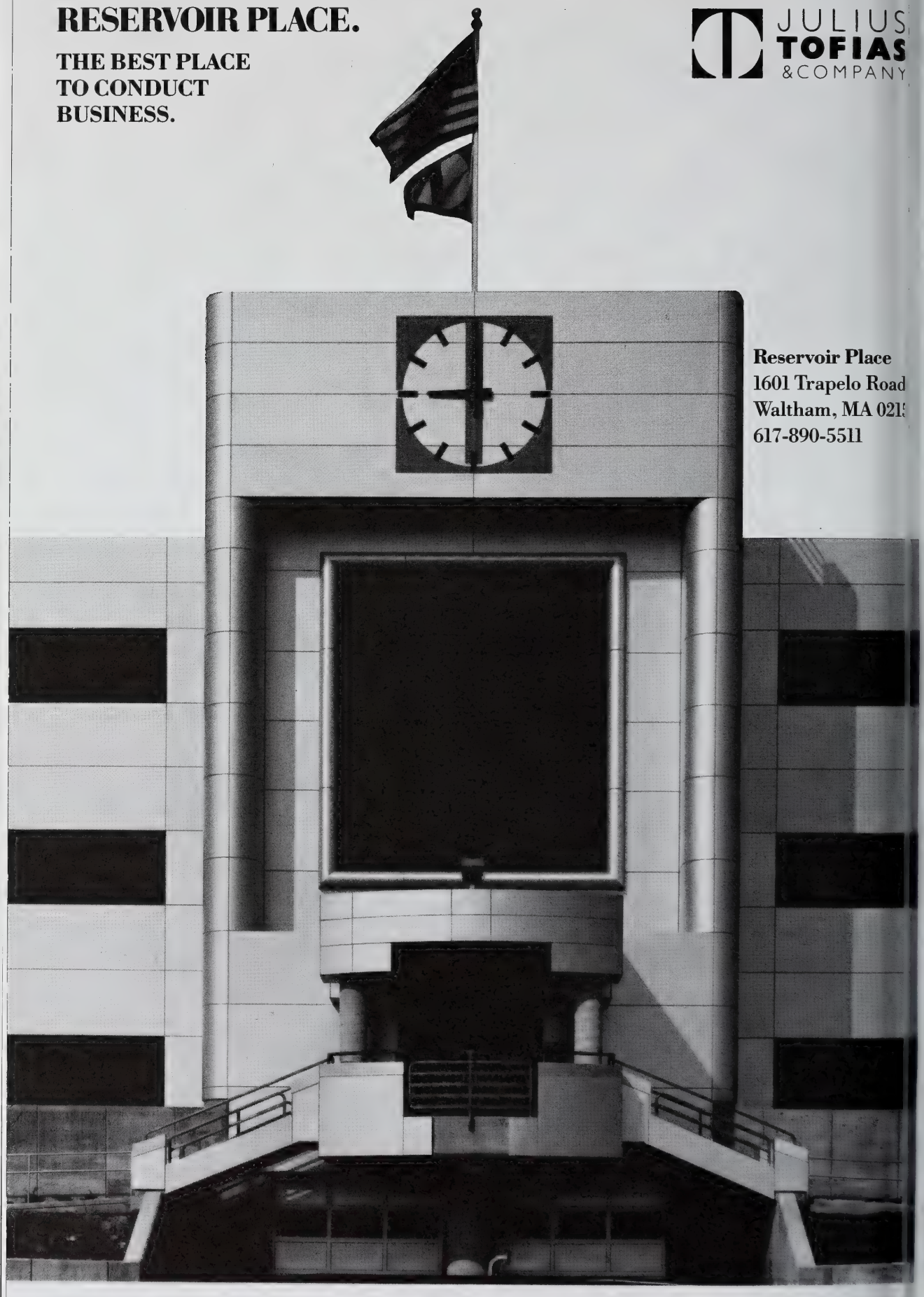
Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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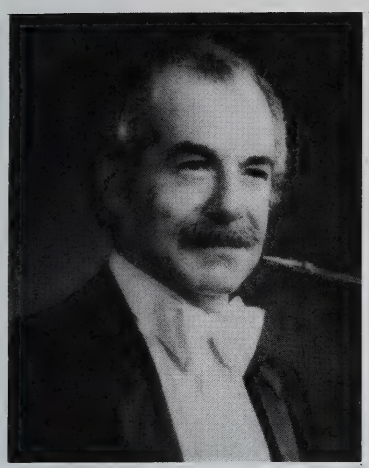
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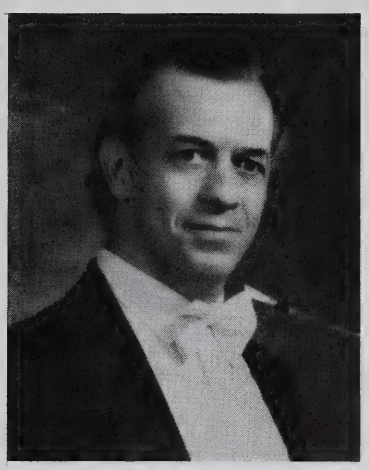


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Farewell and Thanks



Sherman Walt



Matthew Ruggiero



Michael Vitale

As Music Director Seiji Ozawa conducts his final concerts of the 1988-89 season, the entire Boston Symphony Orchestra family extends its sincere thanks and best wishes to three departing members of the orchestra.

Sherman Walt has been principal bassoon of the Boston Symphony Orchestra since 1952, before which he was principal bassoon of the Chicago Symphony Orchestra. A member of the Boston Symphony Chamber Players, a faculty member at the Tanglewood Music Center and the New England Conservatory of Music, and a former professor of music at Boston University, Mr. Walt studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos and continued his training at the Curtis Institute of Music, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. He is retiring from the BSO this spring, after thirty-seven years of service to the orchestra, at the close of the 1988-89 subscription season.

Matthew Ruggiero has been assistant principal bassoon of the Boston Symphony Orchestra and principal bassoon of the Boston Pops Orchestra since 1961. Born in Philadelphia, he graduated from the Curtis Institute of Music in 1957 after studying with Ferdinand Del Negro, Sol Schoenbach, and Marcel Tabuteau. Before joining the BSO he was with the National Symphony in Washington, D.C., and played solo bassoon at the Marlboro Music Festival under Rudolf Serkin's direction. Mr. Ruggiero is leaving the orchestra after twenty-eight years to pursue studies in Italian literature at Harvard University.

Michael Vitale has been a violinist with the Boston Symphony Orchestra since 1964. His father, an amateur violinist, encouraged him to begin violin lessons at an early age. A native of Keene, New Hampshire, and now a resident of Sudbury, Mr. Vitale was a member of the Cincinnati Symphony and the Detroit Symphony before joining the Boston Symphony Orchestra; he has also appeared as a solo performer throughout the New England area. He leaves the BSO after twenty-five years with the orchestra.

All best wishes and many thanks to these three gentlemen for their years of devoted service to the BSO and their distinguished contributions to Boston's musical community.

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Friday, April 7, at 2
Saturday, April 8, at 8
Tuesday, April 11, at 8

SEIJI OZAWA conducting

CAGE — 101
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Toccata
Aria I
Aria II
Capriccio

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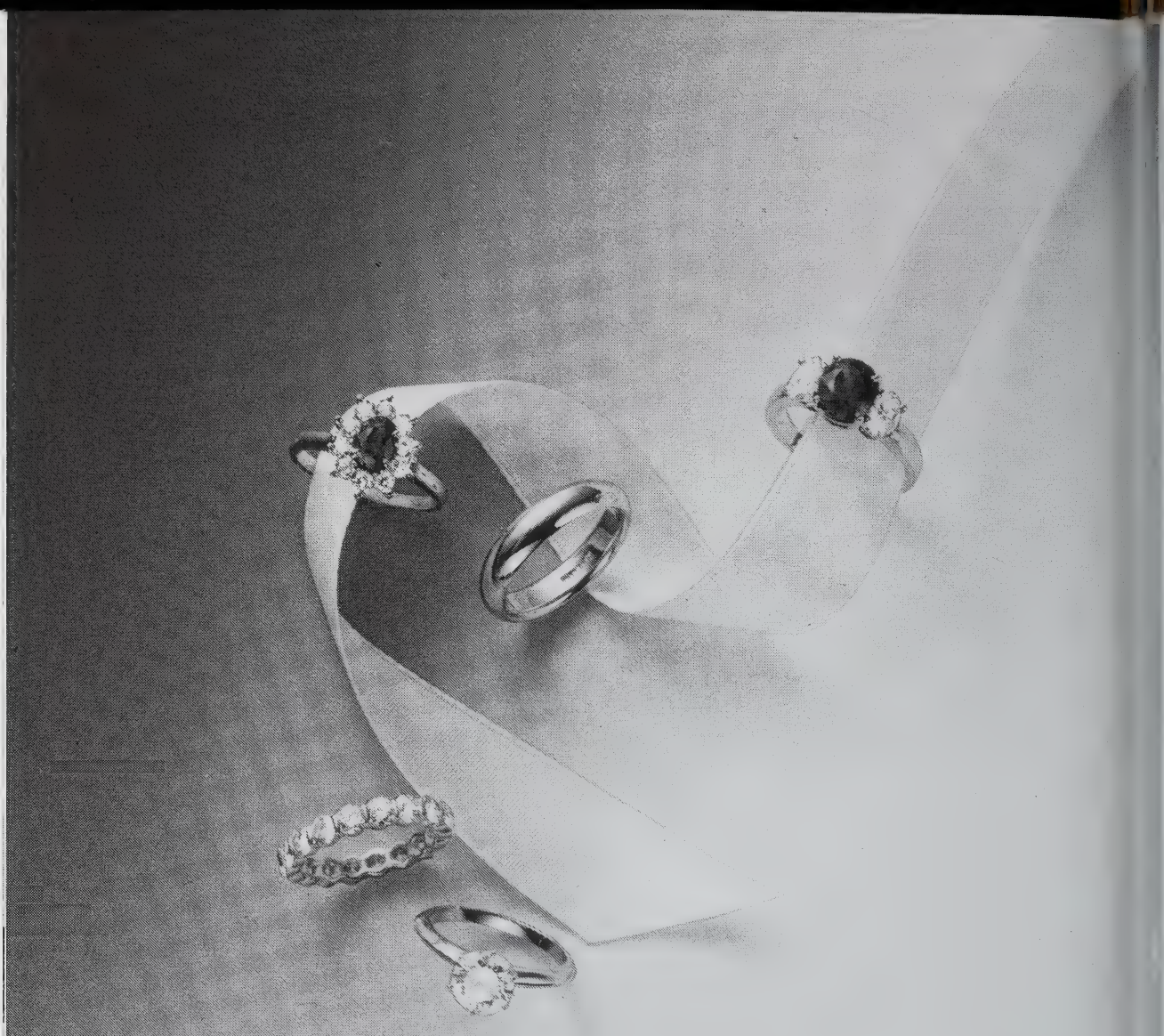
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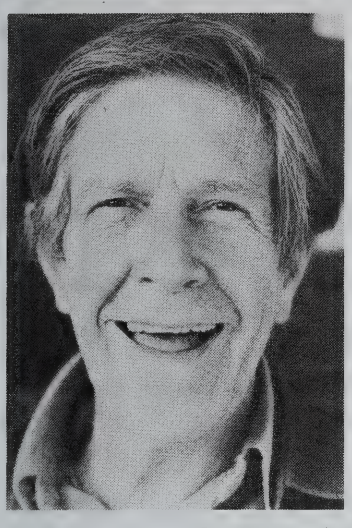
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John Cage
101



John Cage was born in Los Angeles, California, on September 5, 1912, and lives in New York. He composed 101 *in 1988 on commission from the Boston Symphony Orchestra and the Fromm Music Foundation at Harvard University. These are the first performances. There is no score; the work calls for four each of flutes, oboes, clarinets, and bassoons, six horns, four trumpets, three trombones, one tuba, four percussion parts (I: bullroarer: II; bullroarer and seven angklungs; III: bullroarer and piano strings; IV: bullroarer and four contrabass marimba tones), timpani, harp, piano, eighteen first violins, sixteen second violins, eleven violas, eleven cellos, and eight double basses: 101 parts in all. The angklungs (Indonesian bamboo rattles) used at these performances have been graciously provided by Mr. S. Soehardjono, Vice-Consul of Information at the Indonesian Consulate General in New York. Douglas DeMorrow of Arkadelphia, Arkansas, and Daniel Schmidt of Berkeley, California, have constructed instruments to provide the necessary contrabass marimba notes.*

John Cage has been at the forefront of the avant-garde virtually from the beginning of his career in music, and his many writings about music are as well-known as the music itself. Functioning as both philosopher and composer, Cage's views on music and its relationship to life have been influential throughout the world. This point may be illustrated by getting a perspective from afar. In any recent history of contemporary music written by a European, Cage is quite simply the dominant American figure. His recent visit to the Soviet Union revealed how eagerly his ideas have been received there. He is the eighth musician chosen to deliver the prestigious Charles Eliot Norton lectures at Harvard, a series that annually brings a distinguished creator or interpreter of an art to discuss poetics in the broadest sense of the term. Cage's Norton lectures are, in essence, spoken musical compositions.

Cage was the son of an inventor, who evidently passed on to him the inventor's Muse. Already in high school he distinguished himself academically with special awards for Latin and oratory (no one who has ever heard him deliver one of his characteristically soft-spoken speeches can doubt that he is comfortable in front of an audience). He spent two years at Pomona College, then dropped out to go live in Europe; he never returned to complete a formal degree. By the time he returned to California in 1933, he involved himself actively in poetry, music, and painting. Over the years he has also developed a reputation as one of the world's leading authorities on mushrooms.

While studying music theory and composition in New York with Adolph Weiss, Cage attended Henry Cowell's classes in non-Western music, which proved to be an important stimulus. His earliest compositions were heavily chromatic, following the standard theoretical developments of the day. By the late 1930s he began to work a good deal with percussion and with dancers in Seattle, San Francisco, and Chicago. After 1943, when he moved permanently to New York, he began a close collaboration with Merce Cunningham, with whom he has worked frequently to this day.

Cage's best-known early works are diverse compositions for prepared piano (a normal piano with various objects—metal screws, rubber plugs, and so on—inserted between the strings to convert it into a percussion instrument with many different

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Monday	Orchestra	Tchaikovsky, *Symphony No. 6* Debussy, *Premiere Rhapsodie* Daniel McKelway, clarinet, Artist Diploma Mahler, *Songs of the Wayfarer* Cory Miller, mezzo-soprano, Artist Diploma

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sonorities). The most important change in Cage's work came through the study of Eastern philosophies, particularly Zen Buddhism and the *I Ching*, the Chinese book of changes, which he began to use as a basis for composition. His response to the *I Ching* introduced elements of chance into his music, so that many decisions normally made by a composer were now determined through specified processes of chance, though in his earlier works of this sort, the actual sounds of the final composition, once completed, remained fixed. By the mid-1950s, Cage was pursuing a still more flexible goal, composing music that might differ radically in actual sound from performance to performance, so that, for example, certain sections of a work might be played simultaneously by different musicians or consecutively, as if they were different movements in the traditional sense.

The most striking single fact about John Cage's view of music is his open-mindedness and generously inclusive orientation. This does not simply mean that he has drawn on musical traditions that others have scorned or overlooked, but rather that he has redefined the very notion of music to include almost everything that happens or can happen. His most famous—or notorious—piece, *4′33″*, consists of a performer at any instrument with a stopwatch, playing nothing for four minutes and thirty-three seconds. Yet the piece is not simply a joke, not simply an abnegation of the composer's "responsibility," and not even simply an exploitation of silence. To an audience present at a performance, *4′33″* demonstrates clearly that there is no such thing as silence. The music consists of every sound that happens to be made during the time that it is going on—which means that every performance is unique and unrepeatable. This may alert us to an important point: with any piece of music, no two performances are alike. Quite apart from questions of conductorial interpretation or accidental wrong notes, the ambient sounds that occur during any performance are always different; we have simply become accustomed to disregard-

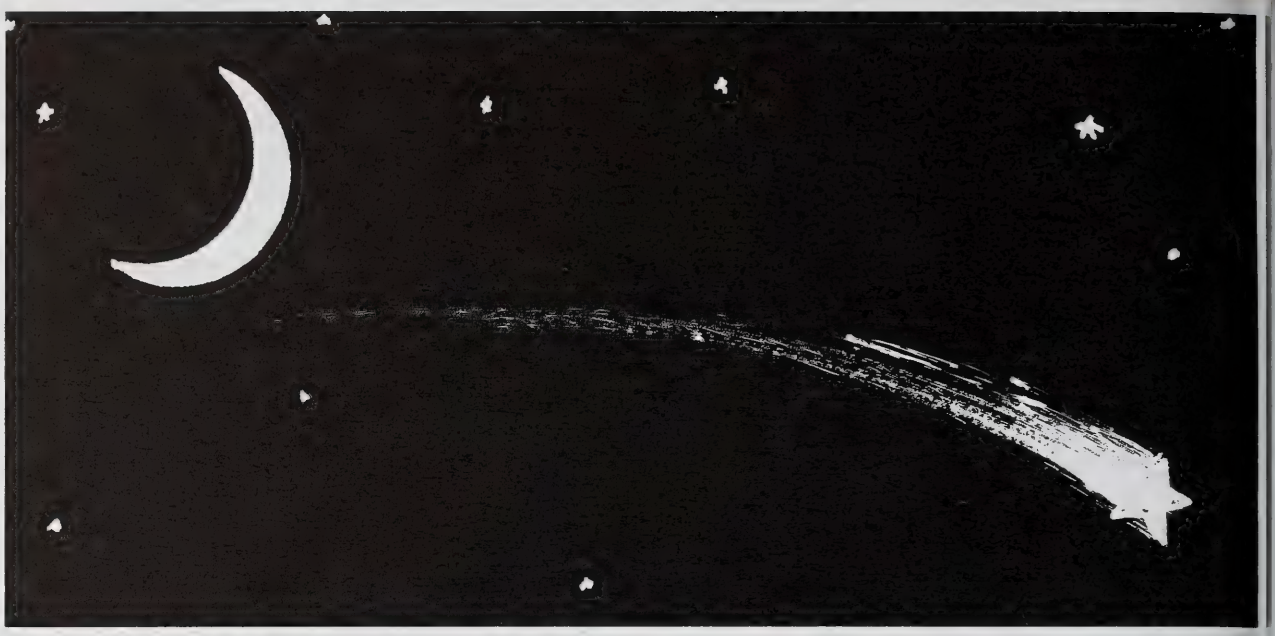
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ing them. And there is a philosophical extension to all this: to Cage, music does not occur simply because we come to a particular place at a particular time with the expectation of hearing it. Everything we do is—and produces—music.

This point was reinforced by a question directed to the composer at one of his Harvard seminars this year. A student asked Cage for his thoughts on silence. He did not answer for a surprisingly long time, as if thinking of what he would say. Then, suddenly, his face lit up in his broad, generous smile, and he remarked, "I'm enjoying it." Cage's main goal is to break down the distinction between "art" and "life," to sensitize audiences to the sights and sounds around them at all times. As he wrote in *Silence* (1961):

> Our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord.

Cage's new work was composed for the full complement of players in the Boston Symphony Orchestra—but without a conductor, whose sole function is to coach the players during rehearsal. The title, 101, stands, of course, for "one hundred one"; normally a typographer would set this as one, zero, one, but the composer requests that the title be printed with a capital O in place of the zero, since in most type fonts the capital O is a true circle and the zero is not. Typically, the visual element in the title is as important as the sound of the piece.

The 101 parts have no fixed relation to one another. As a result, there is no conductor's score and certainly no reason for a conductor to beat time. Each player has a separate part, and each of the 101 parts is unique. The strings never play together in choir, but appear rather as a large group of individuals. Once the work actually begins, the players are on their own, individually responsible for the result, guided by a few specific injunctions as to the manner in which they are to play. Most of the 101 parts consist only of a few notes, often single pitches. The player is to have a timepiece to give an approximate beginning and end of the work, and to place his particular part within the twelve-minute duration of the whole, but even these are not to be calibrated precisely with one another. The absence of the "dictatorial" conductor and the requirement that the individual players take on "democratic"

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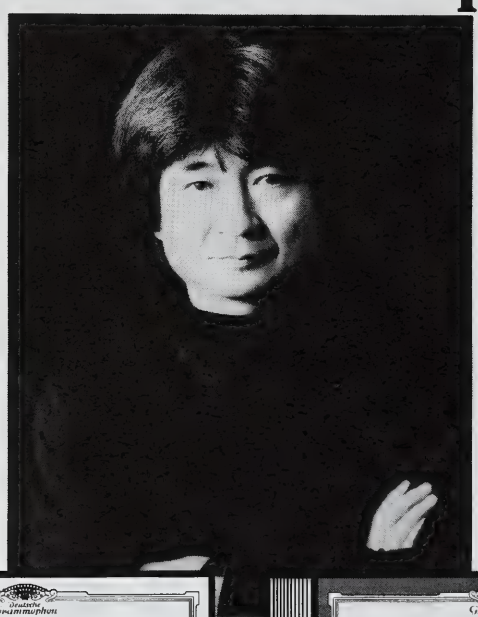
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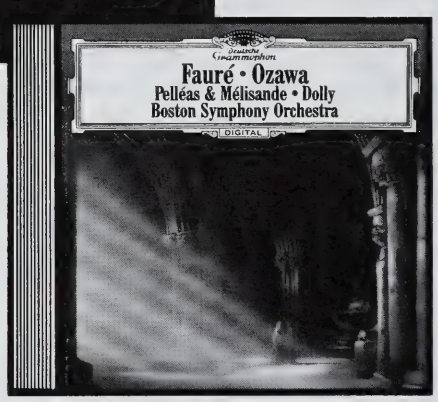
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responsibility represent a conscious inversion of the normal orchestral practice, employed here symbolically, as discussed below in the composer's own commentary.

Each type of instrument is given specific guidance as to the sort of sound the composer wants. The strings are to hold the bow completely loose and slowly roll it from a normal position (with the hair resting on the string) to a *col legno* position (with the wooden back making the sound) and back. The winds are to play each note in a single breath, with a "ragged" quality which the composer describes as "not turned on or off as one does an electric light, but brushed into existence as in oriental calligraphy where the ink (the sound) is not always seen, or if so, is streaked with white (silence)." Though major events in the music are likely to happen in a roughly given order (because of the timing called for), no two performances can ever be exactly alike. The entire work, therefore, is a celebration of anti-regimentation and of individual freedom and responsibility. As Cage himself says, "A performance of music can be a metaphor for society."

—Steven Ledbetter

The following commentary by the composer is printed in each of the instrumental parts:

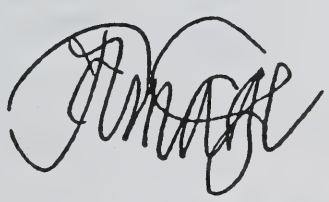
Thoreau said, "The best form of government is no government at all and that is the form we'll have when we are ready for it." This piece rightly or wrongly assumes we are ready for it. Though we don't have them, we need utilities: good air, good water, good homes, good food, transportation, clothing, communication, etc., including intelligence. But we don't need government: the struggle for power between nations, the protection of the rich from the poor, the deprivation of the poor, and the demoralization of both the poor and the rich, the ruination of the environment by means of government's collaboration with the military and the corporate.

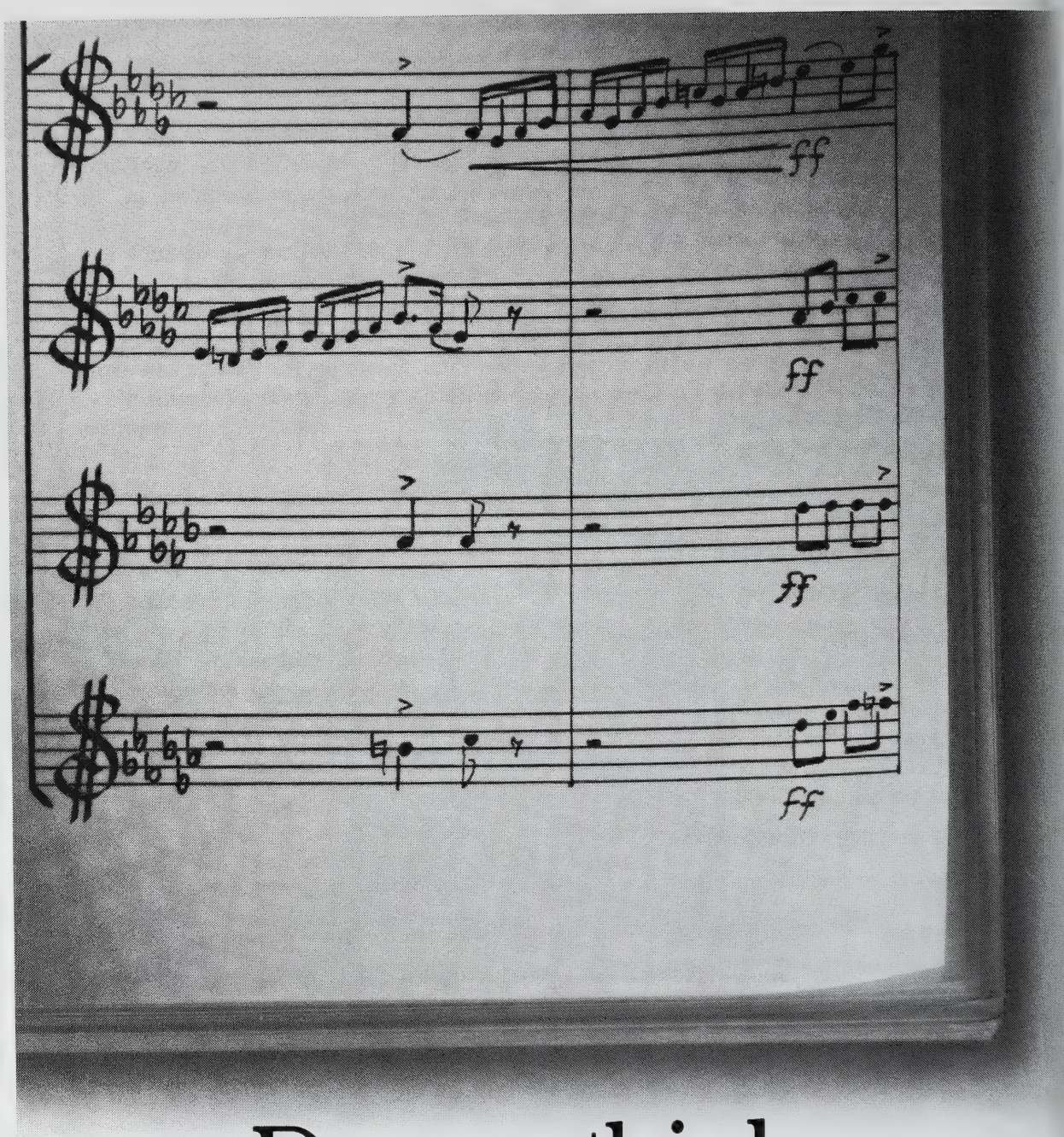
A performance of music can be a metaphor for society.

In this music there is no conductor. There is no score. The parts are written in flexible time brackets. You may use a stop watch, or you may find that an ordinary watch will do. Or you may use your own "built-in" sense of time. This twelve-minute piece is not complicated. It opens with a ragged burst of high, loud sound from the brass and all of the woodwinds except the flutes and clarinets. At the same time the sound of strings playing *col legno* and *mezzo-piano* begins. Now and then it is accompanied by *pianissimo* events from the flutes and clarinets that one is not always sure he has actually heard. Other percussion events take place sporadically: two soft timpani rolls, seven angklung events, four low contrabass marimba events, twelve bowed piano events, and a single whirring bullroarer intensified sometimes by one, two or three other bullroarers joining in.

Towards the end, but not at the exact end, actually but approximately between 9′00″ and 10′15″ from the inexact beginning, the brass and all the woodwinds except the flutes and clarinets are heard *fortissimo* and in their highest range, a second and last time, falling apart, so to speak, rather than holding together as a group. The strings, flutes and clarinets and the percussion continue, and then after a minute or so stop playing, each at his own time.

Throughout there is another kind of music being played on the piano and on the harp. It is *mezzo-forte*, more articulate. It stands out like a duet or two solos, and though we hear them, we hear everything else too and not in the background.





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Igor Stravinsky
Concerto in D for violin and orchestra



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The Violin Concerto was composed between mid-March and September 25, 1931. The first performance took place on October 23 that year with Samuel Dushkin as soloist and the composer conducting the Berlin Radio Orchestra. With Serge Koussevitzky conducting, Dushkin gave the first performances in the United States at the Boston Symphony concerts of January 1 and 2, 1932. After that it was only played here once in the next thirty years (by Nathan Milstein, with Richard Burgin conducting, in 1941), but starting in the '60s it began to be performed frequently by Joseph Silverstein under Erich Leinsdorf, Seiji Ozawa, and Michael Tilson Thomas. It has also been performed at Boston Symphony concerts by Itzhak Perlman with Seiji Ozawa conducting, Kyung-Wha Chung with André Previn, Cho-Liang Lin with Andrew Davis (the most recent subscription performances, in March and April 1985), and Cho-Liang Lin with Michael Tilson Thomas (the most recent Tanglewood performance, in August 1985). The orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and high clarinet in E-flat, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, eight first and eight second violins, six violas, four cellos, and four basses.

Stravinsky mistrusted virtuosos:

> In order to succeed they are obliged to lend themselves to the wishes of the public, the great majority of whom demand sensational effects from the player. This preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected. How many admirable compositions, for instance, are set aside because they do not offer the player any opportunity of shining with facile brilliancy!

These thoughts were prompted by the suggestion made in 1931 by Willy Strecker, one of the directors of the music publisher B. Schott's Sons, that Stravinsky write something for a remarkable young violinist named Samuel Dushkin, whom Strecker admired. Dushkin was a Polish-born musician who had been adopted by an American benefactor, Blair Fairchild, and given training with Leopold Auer. Stravinsky hesitated for two reasons: he doubted that he was familiar enough with the violin to write a really virtuosic part for it, and he was afraid the usual type of "virtuoso performer" would not in any case be interested in playing his piece. A meeting with Dushkin dispelled the latter doubt: "I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."

In the meantime Paul Hindemith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin; this could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together. The first movement was largely composed between March 11 and 27, 1931; the second movement was written between April 7 and May 20, the third between May 24 and June 6, and the finale



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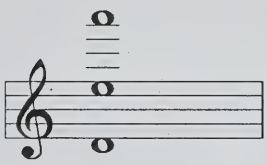
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between June 12 and September 4. Early in the collaboration, Dushkin recalled, at lunch in a Paris restaurant, Stravinsky

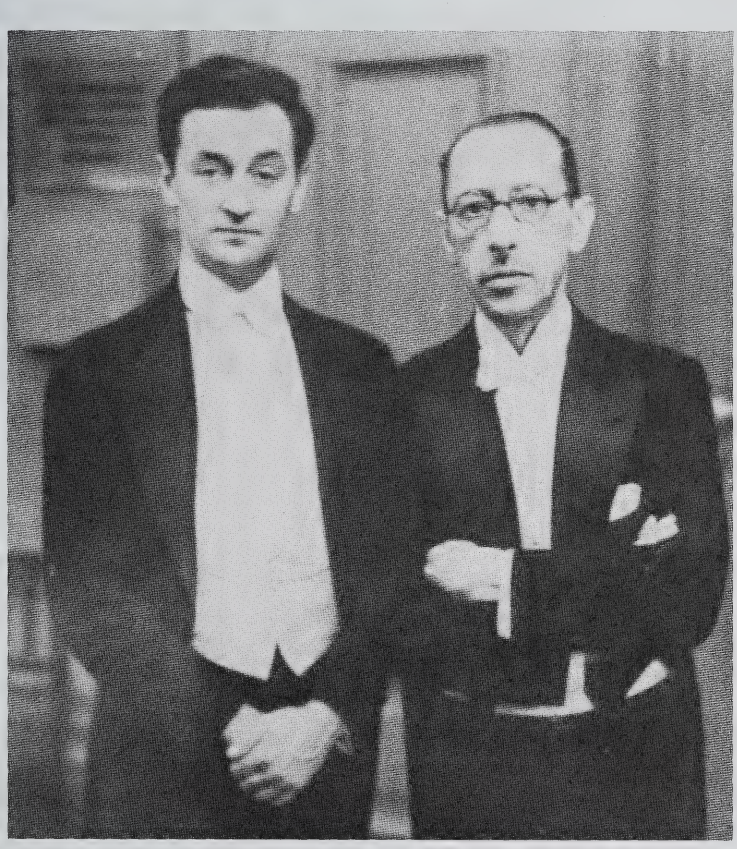
> took out a piece of paper and wrote down this chord



> and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, "*Quel dommage*" ["What a pity"]. After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument. Dushkin suggested ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them.

> Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist upon altering the very foundations accordingly. He behaved like an architect who if asked to change a room on



Samuel Dushkin and Igor Stravinsky during intermission of the concert on which the Violin Concerto was premiered

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The one thing Stravinsky sought to avoid throughout was the kind of flashy virtuosity of which many romantic concertos—and especially those by violinists—were made:

> Once [recalls Dushkin] when I was particularly pleased with the way I had arranged a brilliant violinistic passage and tried to insist on his keeping it, he said: "You remind me of a salesman at the Galeries Lafayette. You say, 'Isn't this brilliant, isn't this exquisite, look at the beautiful colors, everybody's wearing it.' I say, 'Yes, it is brilliant, it is beautiful, everyone is wearing it—I don't want it.'"

Despite Dushkin's assistance, the resulting concerto is unmistakably Stravinsky's own. In the opening Toccata, the parts for woodwind and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely omitted the upper strings (as he had done in the *Symphony of Psalms* a year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (and includes the full body of strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is David pitted against an orchestral Goliath, and rather more like one of the Brandenburgs, with the soloist enjoying the role of *primus inter pares.*

As is often the case when Stravinsky uses elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth-notes—and uses them in different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat? a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of "neo-classic" in Stravinsky's work.

The two middle movements are both labeled "Aria," a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence on his work was the Bach concerto for two violins. His predilection for instrumental pairs hinted at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra's concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

—S.L.



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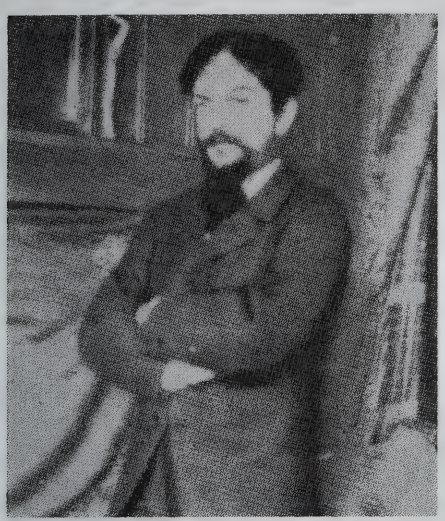
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Claude Debussy
Prelude to the Afternoon of a Faun



Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his Prélude à l'Après-midi d'un faune *in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30, 1904. Since then, BSO performances have been led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Seiji Ozawa, and Michael Tilson Thomas, who led the most recent Tanglewood performance in August 1980. Seiji Ozawa led the most recent subscription performances in April 1986. The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894; during the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that



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may conceivably be given in the theatre" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony . . ." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

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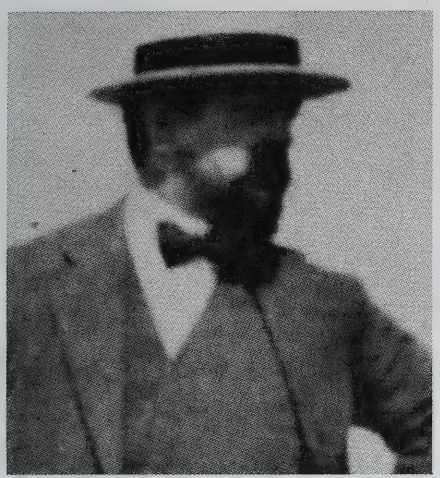
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Claude Debussy
La Mer, Three symphonic sketches

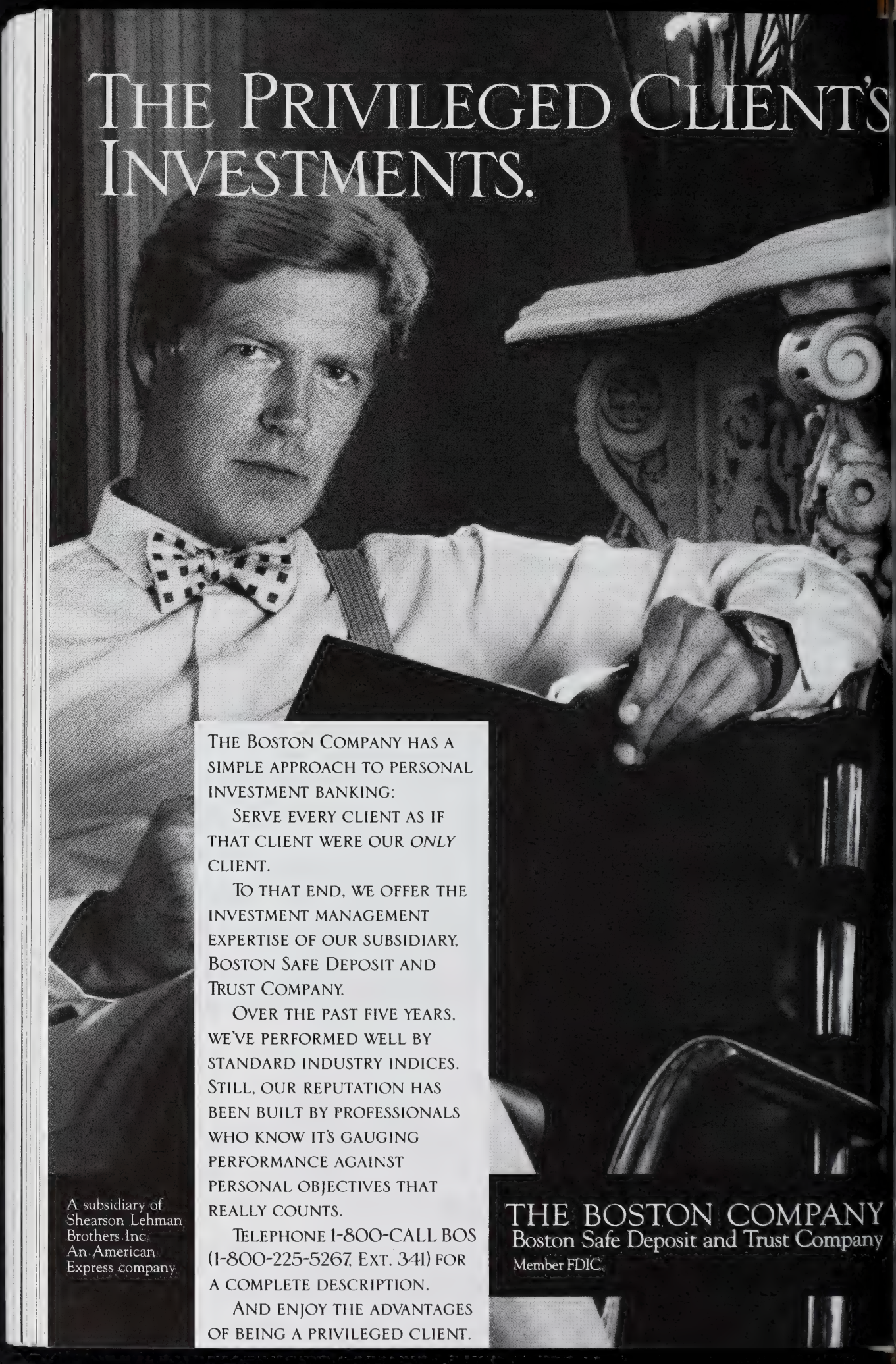


Achille-Claude Debussy was born at St. Germain-en-Laye on August 22, 1862, and died in Paris on March 25, 1918. He began work on La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on March 1, 1907. It has also been conducted at BSO concerts by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Seiji Ozawa, Eugene Ormandy, Erich Leinsdorf, Sir Colin Davis, Joseph Silverstein, who led the most recent Tanglewood performance in August 1982, and Pascal Verrot, who led the most recent subscription performances in October and November 1986.* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.*

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn not from actual experience on the sea but from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Iles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Iles Sanguinaires*; *Jeux de vagues*; and *Le Vent fait danser la mer*." Only the second of these titles ("Play of the waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From dawn to noon on the sea"; the last ("The wind makes the sea dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902


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and 1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The hollow of the wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed with great success in April 1902. In the following years, Debussy showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Isle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

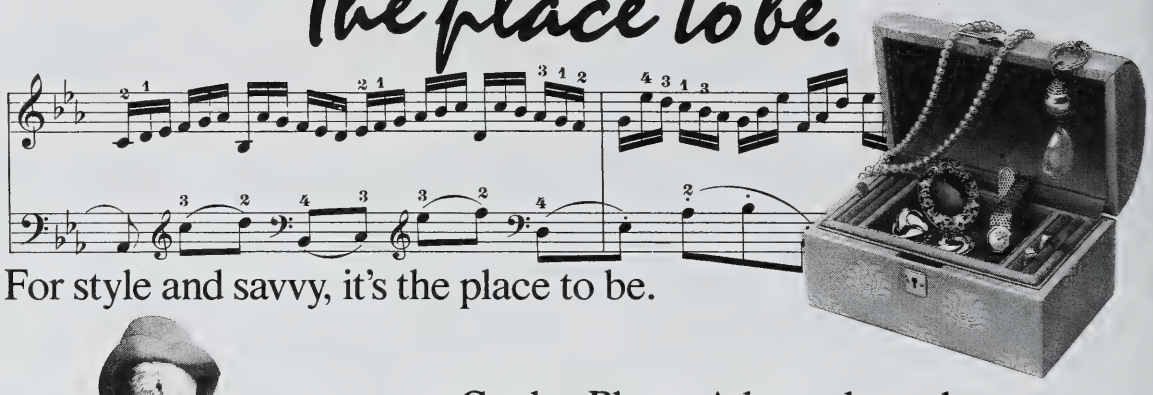
But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of



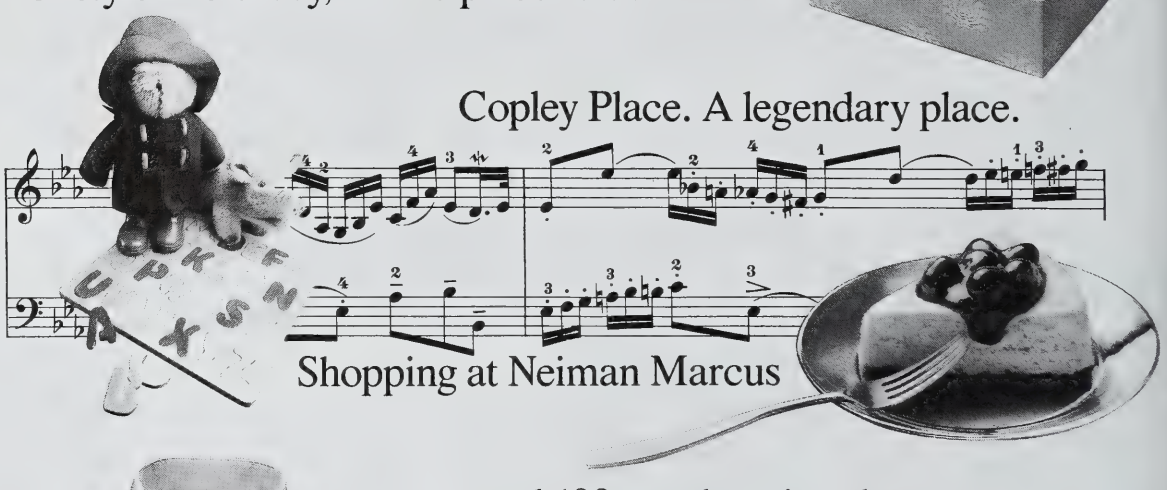
Hokusai's "The Hollow of the Wave off Kanagawa"

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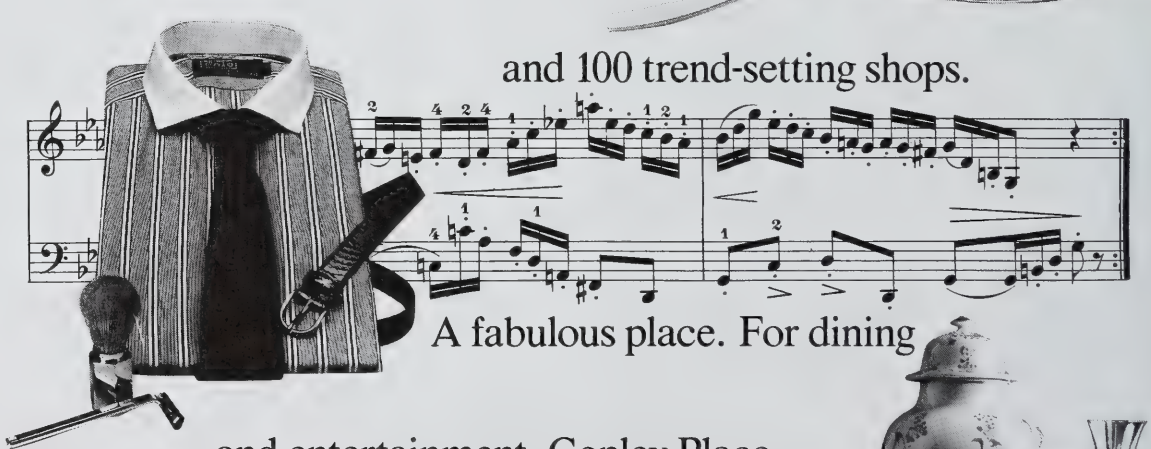
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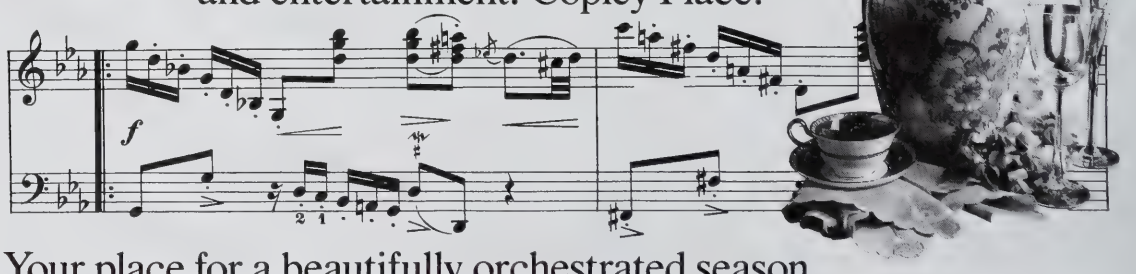
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Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, where the reactions also covered a wide gamut. Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. . . . If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (who was also the BSO's program annotator), though unable to "explain" the piece, found it full of fascination: "The sketches are

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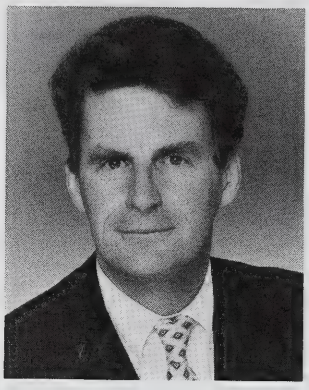
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more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith."

Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*. Roy Howat, in a recent book-length analysis of Debussy's music (*Debussy in Proportion*; Cambridge University Press, available in paperback), concentrates on *La Mer* and demonstrates the significance to Debussy of the proportional relationship known as the "golden section" in his shaping of the piece and placement of climaxes. One may sense this overall shaping even without pursuing Howat's detailed exegesis.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then to proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the *wood*winds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—S.L.

RIZZOLI

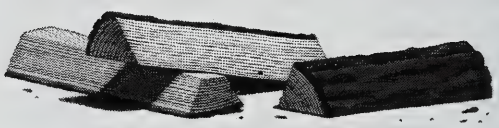
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The best brief discussion of John Cage's music and ideas is to be found in Charles Hamm's superb article on the composer in The New Grove Dictionary of American Music. Paul Griffith's *John Cage* is a useful short book (Oxford, available in paperback). Further discussion can be found in the chapter "The American Avant-Garde" in Hamm's *Music in the New World* (Norton) and in the chapter "The American Experimental Tradiation & Its Godfather" in John Rockwell's *All-American Music: Composition in the Late 20th Century* (Knopf, available in paperback), as well as throughout Paul Griffith's *Modern Music: The Avant-Garde Since 1945* (Braziller paperback). Of course, Cage's own numerous writings and published lectures are fundamental, from his 1961 collection *Silence* (MIT Press, available in paperback) to the 1982 *Themes and Variations*. In 1970 Richard Kostelanetz assembled widely-scattered and wide-ranging remarks by Cage into discussions organized under various topics in a book simply entitled *John Cage* (Knopf). Much of Cage's music is available on recording, though it is worth remembering that a recording necessarily freezes a single representation of a work that is intended to be fluid and ever different. There are many recordings of Cage's music for piano, including no fewer than four compact disc releases. Among the works for orchestra, Cage's ballet *The Seasons* has been recorded by Dennis Russell Davies with the American Composers Orchestra on LP (CRI, coupled with Charles Wuorinen's *Two-Part Symphony*), and his Concerto for Prepared Piano and Chamber Orchestra has been recorded by pianist Yuri Takahashi with the Buffalo Philharmonic under the direction of Lukas Foss (Nonesuch LP, coupled with Foss's own *Baroque Variations*). Cathy Berberian has recorded a number of Cage's songs with pianist Bruno Canino (Wergo CD). Cage's String Quartet in 4 Parts has been splendidly recorded by the Lasalle Quartet (DG compact disc, with quartets by Lutosławski, Mayuzumi, and Penderecki). One of Cage's most elaborate works was the 1969 "happening" *HPSCHD*, created in collaboration with Lejaren Hiller and documented on a Nonesuch LP; an extended discussion of that event, with photographs, may be found in the summer 1983 issue of *American Music*.

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail (often more than one can usefully assimilate) about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Craft has edited two further volumes that are essentially coffee-table books, full of photographs and reminiscences, but they are by no means devoid of interest, particularly for the many reproductions of Stravinsky manuscripts (sometimes, in the case of short works, a complete facsimile). *Igor and Vera Stravinsky* is the more personal of the volumes, tracing the loving fifty-year relationship of the composer with the woman who became his second wife and illustrating his social surroundings. *A Stravinsky Scrapbook, 1940-1971* deals with the professional aspects of the composer's American



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years. Boris Asaf'yev's *A Book about Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929, but only recently translated into English by Richard F. French and published in this country (UMI Research Press), is a valuable view of his early work from the vantage point of mid-career. Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of the works up to the instrumental compositions of the mid-1920s, to which is appended a short added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Recent issues in our view of Stravinsky are treated in *Confronting Stravinsky*, edited by Jann Pasler, a compendium of the papers read at a centennial conference (University of California). Anne-Sophie Mutter has recorded the Stravinsky Violin Concerto with Paul Sacher and the Philharmonia Orchestra (DG, on a single disc with Lutosławski's *Chain II* and *Partita*, both with the BBC Symphony under the composer's direction). Itzhak Perlman has recorded the concerto with Seiji Ozawa and the Boston Symphony (also DG, coupled with a ravishing performance of the Berg Violin Concerto). Isaac Stern's performance, with the composer conducting, is currently available only on LP (CBS, coupled with Stravinsky's Symphony in Three Movements).

The standard study of Debussy is Edward Lockspeiser's two-volume *Debussy: His Life and Works* (Macmillan). David Cox has contributed a fine short study of *Debussy Orchestral Music* to the BBC Music Guides (University of Washington paperback). Roy Howat's *Debussy in Perspective* is an enlightening and insightful study of the importance of proportion in the shaping of Debussy's music, but it is technical and closely argued, requiring the reader to have a score at hand (Cambridge, available in paperback). Laurence Berman's article "*Prelude to the Afternoon of a Faun* and *Jeux*: Debussy's Summer Rites," in the March 1980 issue of *19th Century Music*, is provocative. Berman views *Jeux* as another response by Debussy (and, in many ways, a more exact one) to the Mallarmé eclogue that inspired the composer's earlier score. A well-filled RCA disc combines Charles Munch's BSO recordings of *La Mer*, the *Prelude to the Afternoon of a Faun*, Debussy's *Nocturnes*, and his symphonic suite *Printemps*. Sir Colin Davis's fine coupling of *La Mer* and the *Nocturnes* with the Boston Symphony Orchestra has recently been issued on a compact disc (Philips). Another first-rate recording of *La Mer* is Bernard Haitink's with the Concertgebouw Orchestra (Philips, with the *Prelude to the Afternoon of a Faun* and *Ibéria*). Herbert von Karajan and the Berlin Philharmonic offer a generous album of music by Debussy and Ravel on a single CD including *La Mer*, the *Faun* Prelude, the second suite from Ravel's *Daphnis and Chloé*, and *Boléro*. Among historic recordings, Toscanini's way with Debussy is particularly striking; both the *Prelude* and *La Mer* are available on CD in live broadcast performances by Toscanini and the NBC Symphony (Hunt Productions and Cetra).

—S.L.

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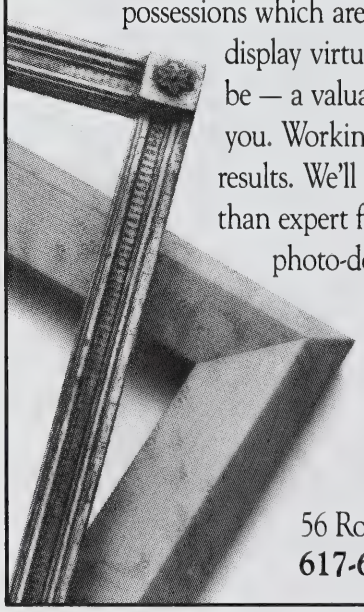
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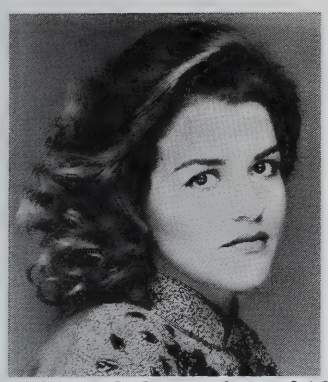
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A prolific recording artist, Anne-Sophie Mutter has just completed two new releases for Deutsche Grammophon. The first of these features Tchaikovsky's Violin Concerto with the Vienna Philharmonic conducted by Herbert von Karajan. The second includes Stravinsky's Violin Concerto with the Philharmonia Orchestra conducted by Paul Sacher and Witold Lutosławski's *Chain II* and *Partita* with the BBC Symphony conducted by the composer. Later this year, Deutsche Grammophon will release the complete Beethoven string trios with Ms. Mutter, Bruno Giuranna, and Mstislav Rostropovich. Erato has recently released Ms. Mutter's recording of the Glazunov Violin Concerto and Prokofiev's Concerto No. 1 with the National Symphony conducted by Mstislav Rostropovich. Ms. Mutter also counts several recordings on the EMI/Angel label among her credits, with Herbert von Karajan, Riccardo Muti, and Seiji Ozawa. She has also recorded concertos of Mozart, Brahms, Beethoven, Mendelssohn, and Bruch with Karajan and the Berlin Philharmonic for Deutsche Grammophon. Her future recording plans include projects with the Berlin Philharmonic and the Boston Symphony Orchestra.

A proponent of contemporary composers, Ms. Mutter presented the world premiere of Lutosławski's *Chain II* with Paul Sacher at Zurich in 1986, and she has commissioned concertos from Krzysztof Penderecki and Norbert-Eloi Moret. She is also an accomplished chamber musician, collaborating with Alexis Weissenberg, Yehudi Menuhin, Mstislav Rostropovich, and Bruno Giuranna. In January 1988, as part of the Mutter/Giuranna/Rostropovich String Trio, she appeared in gala performances for President von Weizäcker in Berlin and for President Mitterrand in Paris. An inspiration for young musicians, Anne-Sophie Mutter is an Honorary Fellow of the Royal Academy of Music and the first holder of the International Chair of Violin Studies. She has received such awards as the 1979 Deutscher Schallplattenpreis, a Grammy nomination, the Premio Internazionale Accademia Musicale Chigiana, and the most prestigious and popularly acclaimed German award, the classical music "Bambi." Anne-Sophie Mutter first appeared with the Boston Symphony Orchestra in February 1983, when she performed Bruch's G minor violin concerto. She has since returned to perform Lalo's *Symphonie espagnole* in April 1985 and the Beethoven Violin Concerto in April 1988.

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MOZART — Piano Concerto No. 21 in C, K.467
[Allegro]
Andante
Allegro vivace assai
MURRAY PERAHIA

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BRUCKNER — Symphony No. 9 in D minor
Feierlich, Misterioso
[Solemn, mysterious]
Scherzo: Bewegt, lebhaft;
[Fast, lively]
Trio: Schnell
[Fast]
Adagio: Langsam, feierlich
[Slow, solemn]

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Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
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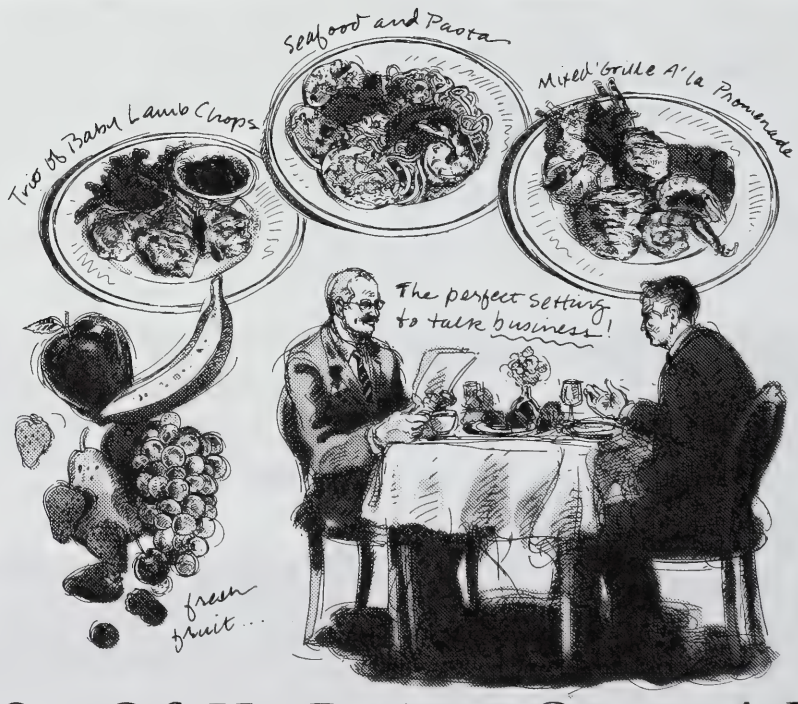
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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $1.50 for each ticket ordered by phone.

IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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BayBanks to Sponsor Opening Night at Pops 1989 with Special Guests Kathleen Battle and Branford Marsalis Tuesday, May 9

Acclaimed soprano Kathleen Battle and saxophonist Branford Marsalis will join John Williams and the Boston Pops Orchestra for this year's opening concert, Tuesday, May 9, marking the beginning of John Williams's tenth year as conductor of the Boston Pops Orchestra. A project of the Boston Symphony Association of Volunteers, Opening Night at Pops is made possible through the generous support of BayBanks, which was also corporate sponsor of last year's event. BSAV member Patricia A. Maddox is chairman of this year's organizing committee. The evening begins with a la carte cocktails at 6 p.m., followed by a picnic supper at 6:30 and the concert at 8. Remaining tickets for this festive event are now on sale at the Symphony Hall box office and are priced at $175 ($125 tax-deductible) for Benefactor preferred table seats, including a post-concert champagne reception; $75 ($35 tax-deductible) for table seats; $60 ($25 tax-deductible) and $45 ($15 tax-deductible) for first-balcony seats; and $40 ($10 tax-deductible) and $30 for second-balcony seats. All ticket prices include a box supper.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Maria Nistazos Stata Chair

When asked to remark on the gift she and her husband made to endow a chair in the BSO's bass section, Maria Stata replied, "What a privilege it is to live in a city that is the home for one of the world's great symphony orchestras. The BSO not only performs a regular concert series, but also a summer series at Tanglewood. And on the light side, we have the renowned and delightful Boston Pops Orchestra. For me, it is gratifying to know that our contribution will help to make this diversity of quality performances accessible not only to people in my lifetime but also to future generations. There is no better way to express appreciation and encouragement for this timeless musical treasure. Our goal should be no less than to secure its future permanently." The Maria Nistazos Stata Chair is currently occupied by BSO assistant principal bass player Lawrence Wolfe.

Final 1988-89 Supper Concerts Featuring BSO Members April 27 and 29 and May 2

Sponsored by the Boston Symphony Association of Volunteers, the final 1988-89 Supper Concerts featuring BSO members performing chamber music in Symphony Hall's Cabot-Cahners Room will take place at 6 p.m. on April 27 and 29 and May 2. The program includes Beethoven's C minor string trio, Opus 9, No. 3, with BSO members Bo Youp Hwang, violin, Roberto Diaz, viola, and Jonathan Miller, cello, and Ravel's String Quartet, with BSO violinists Jerome Rosen and Tatiana Dimitriades joining Messrs. Diaz and Miller. The hour-long performance is followed by dinner in the Cohen Wing of Symphony Hall. Tickets are $21, including dinner; for information or reservations, call the Volunteer Office at (617) 266-1492.

In Appreciation

The BSO expresses its gratitude to the following communities that, by providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1987-88 season, these communities generously donated $9,700 to the orchestra. In Massachusetts: Andover, Cape Cod, Concord, Dedham, Marblehead, Newton/Wellesley, North Shore, South Shore, and Weston; in New Hampshire: Manchester/Concord, North Hampton, and Peterborough; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please contact the BSO Volunteer Office at (617) 266-1492.

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BSO Members in Concert

BSO violist Mark Ludwig and pianist Virginia Eskin present a program of music by nineteenth- and twentieth-century women composers on Sunday, April 23, at 3 p.m. on the Richmond Performance Series at the Richmond Congregational Church. Among the composers represented are Hensel Fanny Mendelssohn, Vitězszlava Kaprálová, Rebecca Clarke, Amy Beach, Cecile Chaminade, and Maria-Theresa V. Paradis. Admission is $9 ($7 students and seniors). For further information, call (617) 698-2837 or (413) 437-0204.

The Boston Artists' Ensemble performs Beethoven's C minor string trio, Op. 9, No. 3, and Schubert's String Quintet in C, D.956, on Friday, April 28, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, 60 Highland Street, West Newton. The performers include BSO violinists Tatiana Dimitriades and Bo Youp Hwang, BSO violist Roberto Diaz, BSO cellist Jonathan Miller, and guest cellist Andres Diaz. Tickets are $9 ($6 children under 12 and seniors). For further information or reservations, call 527-8662.

Max Hobart conducts the Civic Symphony Orchestra in Verdi's *Requiem* on Sunday, April 30, at 3 p.m. in Jordan Hall. The soloists are soprano Ellen Chickering, mezzo-soprano Joan Hill, tenor Brad Cresswell, and baritone James Kleyla, with the Salisbury Singers of Worcester. Tickets are $12 and $8; for more information, call 437-0231.

Max Hobart conducts the North Shore Philharmonic in a program entitled "Accent on Youth" on Sunday, May 7, at 7:30 p.m. at Salem High School Auditorium. The program includes Mendelssohn's *Fingal's Cave* Overture, Schubert's Symphony No. 3, Mozart's A major piano concerto, K.488, with soloist Angela Au, and Britten's *Young Person's Guide to the Orchestra* with guest narrator Ron Della Chiesa.

BSO violinist Jerome Rosen and pianist Henry Weinberger present a recital including Beethoven's A minor violin sonata, Opus 23, Bach's D minor Partita for solo violin, Debussy's Violin Sonata, Bruch's *Scottish Fantasy*, and three works by Fritz Kreisler on Sunday, May 7, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. Tickets are $10 general admission ($5 students). For information, call 734-4761.

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Boston Symphony Annual Fund

KEEP GREAT MUSIC ALIVE.

Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

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Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
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Lucia Lin
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Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
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Leo Panasevich
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Muriel C. Kasdon and Marjorie C. Paley chair

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Ikuko Mizuno

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Fahnestock chair

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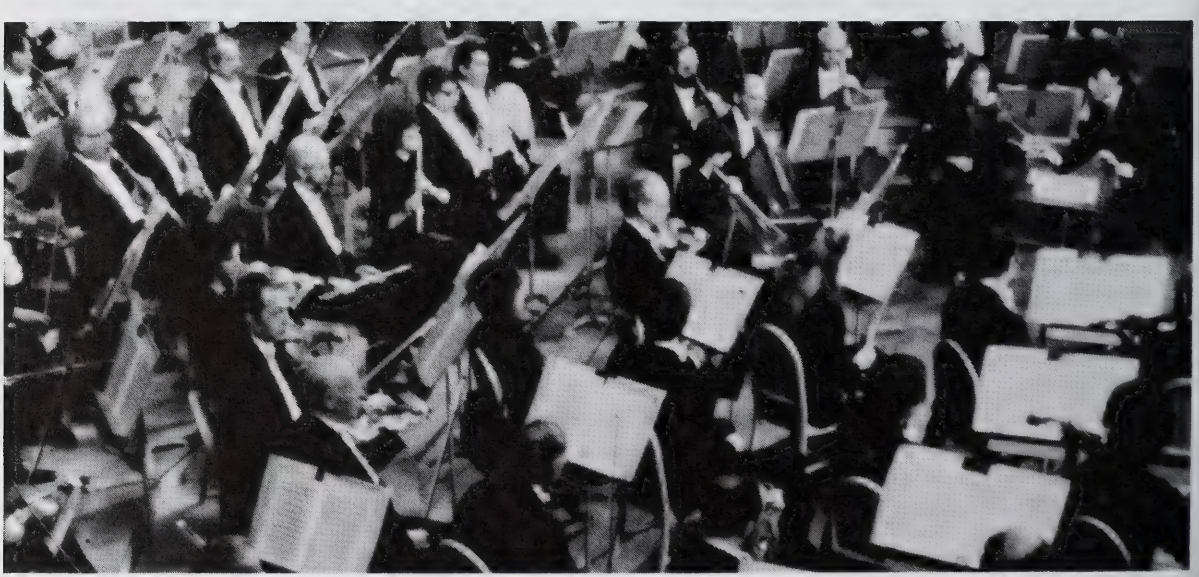
Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

**Participating in a system of rotated seating within each string section*
‡On sabbatical leave
§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





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Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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Sylvia Shippen Wells chair

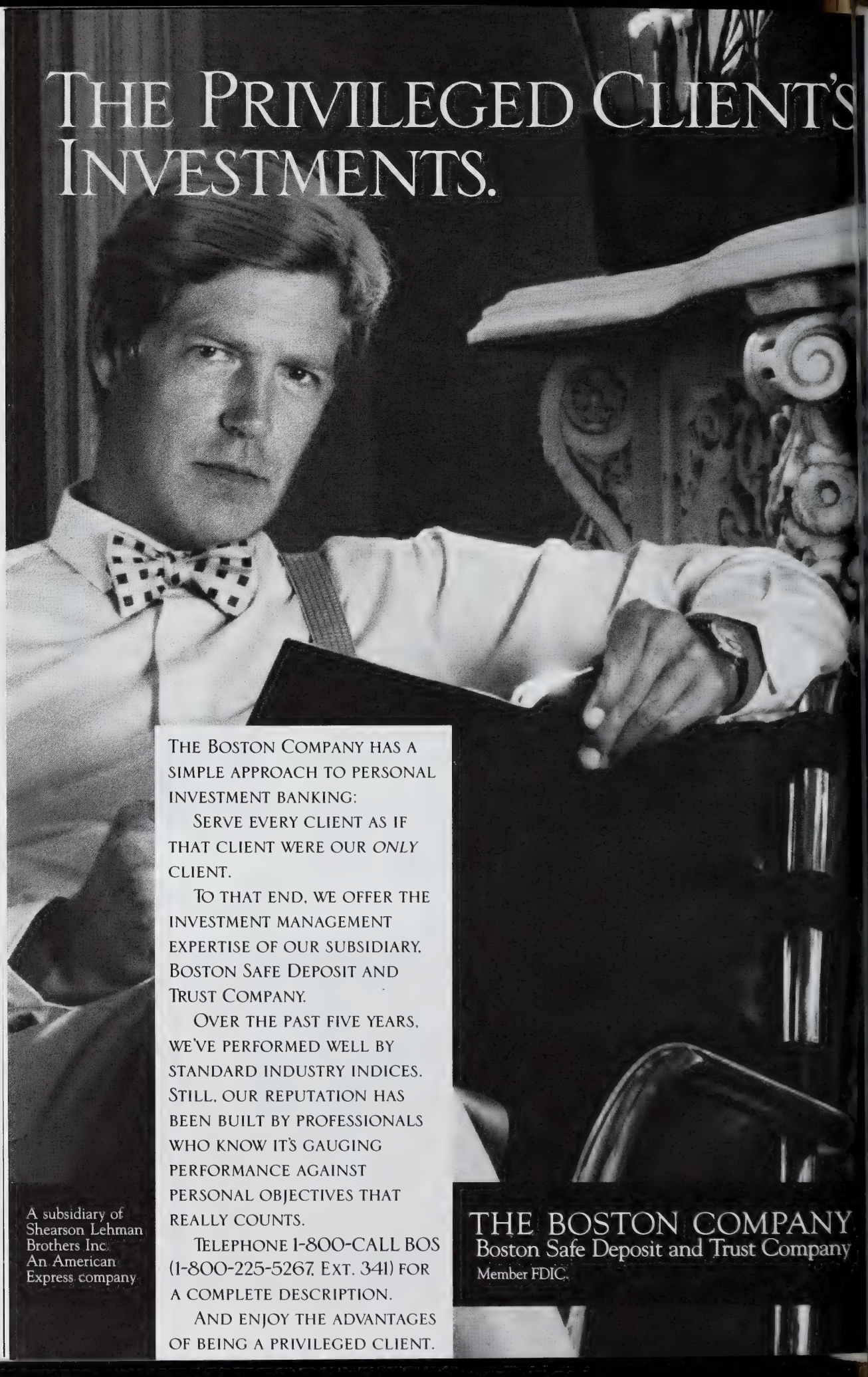
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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Lynn Larsen
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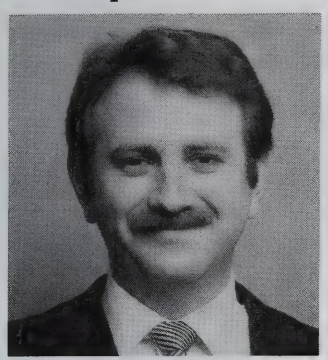
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The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Frank Epstein



A native of Amsterdam, Holland, percussionist Frank Epstein came to the United States in 1952, settling in Hollywood, California. A member of the Boston Symphony Orchestra since 1968, Mr. Epstein is also founder and artistic director of the contemporary chamber ensemble Collage New Music, which has premiered and commissioned more than 120 new works since its inception in 1972 and has recorded twelve albums to date. A faculty member at the New England Conservatory of Music and at the Tanglewood Music Center, Mr. Epstein has recorded with the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Boston Pops Orchestra, and Collage New Music. Mr. Epstein studied at the University of Southern California, where he received his bachelor of music degree, at the New England Conservatory of Music, where he earned his master of music degree, and at the Tanglewood Music Center; his teachers included Robert Sonner, Earl Hatch, Murray Spivack, William Kraft, and Everett Firth. Before joining the Boston Symphony Orchestra, he was a member of the San Antonio Symphony.

Timothy Morrison



Trumpet player Timothy Morrison joined the Boston Symphony Orchestra in 1980, then left the orchestra in 1984 to tour and record with Empire Brass. He rejoined the orchestra in 1987 as third trumpet and assistant principal trumpet of the Boston Symphony Orchestra, and as principal trumpet of the Boston Pops Orchestra. Born in Oregon and a graduate of the New England Conservatory of Music, from which he holds his bachelor's degree in music, Mr. Morrison studied with Fred Sautter, former principal of the Oregon Symphony, and with former BSO principals Armando Ghitalla and Roger Voisin. A 1977 Tanglewood Music Center Fellow, Mr. Morrison performed with the Tanglewood Music Center Orchestra, with the Grand Teton and Monadnock festival orchestras, and with the New England Bach Festival before joining the



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Monday	Orchestra	Tchaikovsky, *Symphony No. 6* Debussy, *Premiere Rhapsodie* Daniel McKelway, clarinet, Artist Diploma Mahler, *Songs of the Wayfarer* Cory Miller, mezzo-soprano, Artist Diploma

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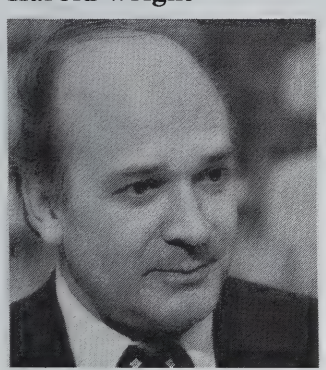
Boston Symphony Orchestra. He was also principal trumpet of the New Hampshire Symphony and of the Orquesta Sinfonica del Estado de Mexico, and a member of the Pacific Symphony. Mr. Morrison has served on the faculties of Boston University, Boston Conservatory, and the New England Conservatory of Music, where he currently teaches, and he has been soloist with several Boston-area orchestras.

Tamara Smirnova-Šajfar



Born in 1958 in Siberia, Tamara Smirnova-Šajfar is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova-Šajfar started playing the violin at the age of six and graduated in 1981 from the Central Music School of the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaava, a longtime assistant of Professor Yankelevich. Upon completing her studies she moved to Zagreb, where she soon became concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, Ms. Smirnova-Šajfar won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, the Slovene Philharmonic Orchestra, and the Dubrovnik City Orchestra, among others. She has also appeared with orchestras in Moscow, Leningrad, Kiev, Minsk, Gorky, and other Soviet music centers, and she has concertized in Czechoslovakia, West Germany, and Great Britain. In November 1988 Ms. Smirnova-Šajfar made her acclaimed American recital debut at Jordan Hall with a benefit performance for Project STEP (String Training and Educational Program for Minority Students). She has been soloist locally with the Boston Pops Orchestra and the Worcester Symphony Orchestra; next season she will make her first Boston Symphony Orchestra appearances as a concerto soloist during the orchestra's subscription season. Ms. Smirnova-Šajfar has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. She now makes her home in Newton with her husband Miljenko Šajfar, who was principal cellist of the Zagreb Philharmonic, and their son.

Harold Wright



Harold Wright has been principal clarinet of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the National Symphony in Washington, D.C. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include the Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.



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MOZART — Piano Concerto No. 21 in C, K.467
[Allegro]
Andante
Allegro vivace assai

MURRAY PERAHIA

INTERMISSION

BRUCKNER — Symphony No. 9 in D minor
Feierlich, Misterioso
[Solemn, mysterious]
Scherzo: Bewegt, lebhaft;
[Fast, lively]
Trio: Schnell
[Fast]
Adagio: Langsam, feierlich
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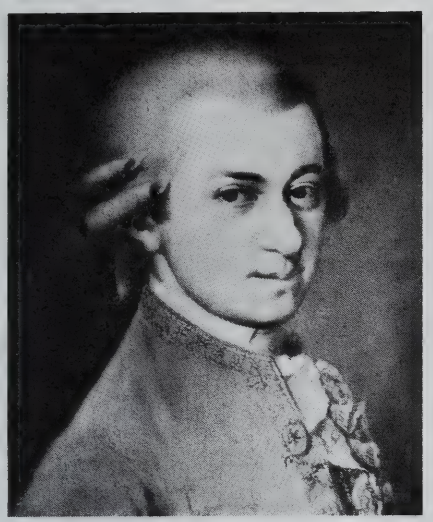
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Wolfgang Amadè Mozart
Piano Concerto No. 21 in C, K.467



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The score of the C major concerto, K.467, is dated March 9, 1785; Mozart first performed it in Vienna the next day. The first American performance took place on February 16, 1876, at the Music Hall in Boston; William Mason was soloist, with the Theodore Thomas Orchestra. The first Boston Symphony performances took place on January 14 and 15, 1927; Walter Gieseking was soloist, with Alfredo Casella conducting. Since then, the work has been given by Serge Koussevitzky (with soloists Lucille Monaghan, Gieseking, Emma Boynet, and Lukas Foss), Richard Burgin (with Robert Casadesus), Charles Munch (with Casadesus, Foss, and Seymour Lipkin), Erich Leinsdorf (with Christoph Eschenbach), Seiji Ozawa (with James Levine, a tour performance in Chicago), and Christoph Eschenbach (as both conductor and pianist; his was the most recent Tanglewood performance, in July 1980). Simon Rattle conducted the most recent subscription performances, in November 1983, with pianist Emanuel Ax. The orchestra includes one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Between February 1784, when he finished the E-flat piano concerto, K.449, and March 1786, when he entered into his thematic catalogue both the A major concerto, K.488, and the C minor concerto, K.491, Mozart wrote eleven concertos for piano and orchestra. During this period, Mozart was living in Vienna; in the early part of 1785 he would achieve the height of his popularity as both pianist and composer, appearing regularly at the homes of the nobility and in public, and supporting himself also with a regular succession of students. On March 3, 1784, he wrote to his father Leopold that he had participated in twenty-two concerts in the space of thirty-eight days ("I don't think that in this way I can possibly get out of practice," he observed). The following fall he played ten concerts during an eleven-day period.

On March 16, 1781, Mozart had come to Vienna fresh from the triumph of *Idomeneo*, which was commissioned for Munich and premiered there six weeks earlier, on January 29. He had been summoned to Vienna by his employer, the Archbishop Colloredo of Salzburg, on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich success, led rather quickly to the composer's decision to resign from the Archbishop's service and to make his own living in Vienna. In July 1782, the premiere at the Burgtheater of *Die Entführung aus dem Serail* won over Vienna's operagoing public, as would *Le nozze di Figaro* four years later. Mozart's marriage to Constanze Weber, the sister of his earlier love Aloysia, took place on August 4, 1782, with only grudging approval from his father, and a conciliatory visit to Salzburg with Constanze the following summer didn't especially help. But the trip back to Vienna provided the occasion for Mozart to write the *Linz* Symphony (No. 36) when a concert was arranged there in his honor and he didn't have an appropriate work at hand.

In February 1785, Leopold was visiting with Mozart in Vienna, where he was able to witness firsthand the evidence of his son's success; and it certainly did not hurt to

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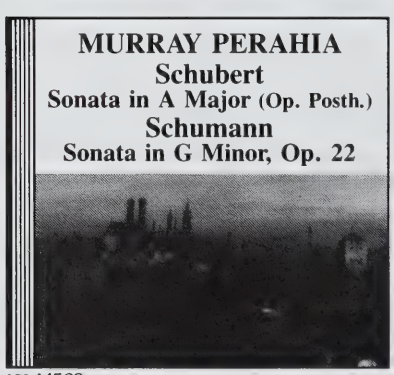
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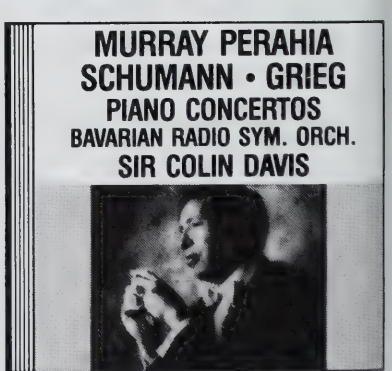
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hear Haydn's comment that "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name," this on the occasion of a read-through of several string quartets newly completed by Mozart and dedicated to the older composer. Only weeks later, Mozart completed the C major piano concerto, K.467: it is dated March 9, 1785, and Mozart performed it the next day at the Burgtheater.

The C major concerto could not have provided greater contrast to the one that preceded it, the sombre D minor concerto, K.466, dated February 10, and Mozart's first in the minor mode. K.467 is brightly colored, filled with festive, trumpet-and-drums panoply. Mozart did not write any symphonies between the *Linz* of 1783 and the *Prague* (No. 38) of December 1786, concentrating instead on the piano concerto, which showed him to full advantage as both composer and performer. Indeed, the contrast of moods and colors evident in the successive D minor and C major concertos is enough to support Alfred Einstein's assertion that the concertos of this period are "symphonic in the highest sense, and Mozart did not need to turn to the field of pure symphony again until that of the concerto was closed to him."

Mozart did not assign a tempo marking to the opening movement of this concerto; the "Allegro maestoso" printed in most editions is an editorial contrivance that actually works against the character of the opening march rhythm, which wants a brisk tempo. As in so many of his piano concertos, the orchestral exposition is noteworthy for the perfect sense of balance with which Mozart treats the various components of the orchestra, particularly the interplay of strings and winds. At the same time, it is in the way he introduces the soloist that he manages one of his most alluring touches (and this is where an audience hearing the piece for the first time would have expected a particularly inventive gambit). Here, the orchestra comes to a full stop, and unexpected thoughts from the solo oboe, bassoon, and then flute usher in the soloist who, after sharing the main theme with the orchestra, manages throughout the movement to lead the music in frequent and unanticipated new directions, some surprisingly melancholy, others bitingly and chromatically colored.

The F major Andante—popularized years ago in the film *Elvira Madigan*—is one of Mozart's great achievements in melody. The aura of relaxation derives partly from its being set in the subdominant of the home key, which imparts a softer, warmer feel to the music than the dominant, G major, would have afforded; partly from the magic Mozart works with the orchestral accompaniment, with its muted strings, pizzicato bass line, and continuous cushion of triplets; and partly from the form, a sort of free variation scheme in which the orchestra introduces the theme and the pianist, once having initiated the second statement, is the ever-present singer. But it is the melody itself, with its consistently touching turns of phrase, that most directly and hypnotically draws us into the music.

The last movement is one of Mozart's typically extroverted rondo-finales. This one is marked "*Allegro vivace assai*"—a "very lively Allegro"—and has something of the carnival about it as it mixes wit, lyricism, and touches of pathos, all—again—in perfect balance.

—Marc Mandel



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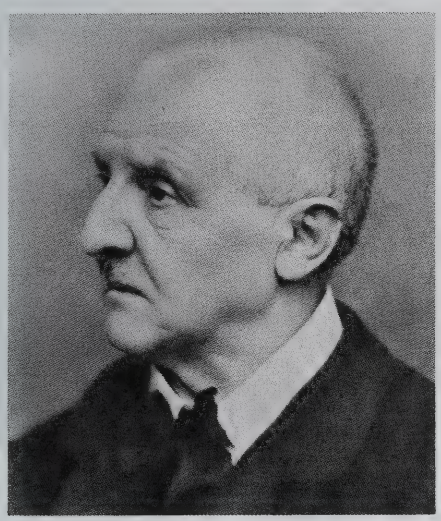
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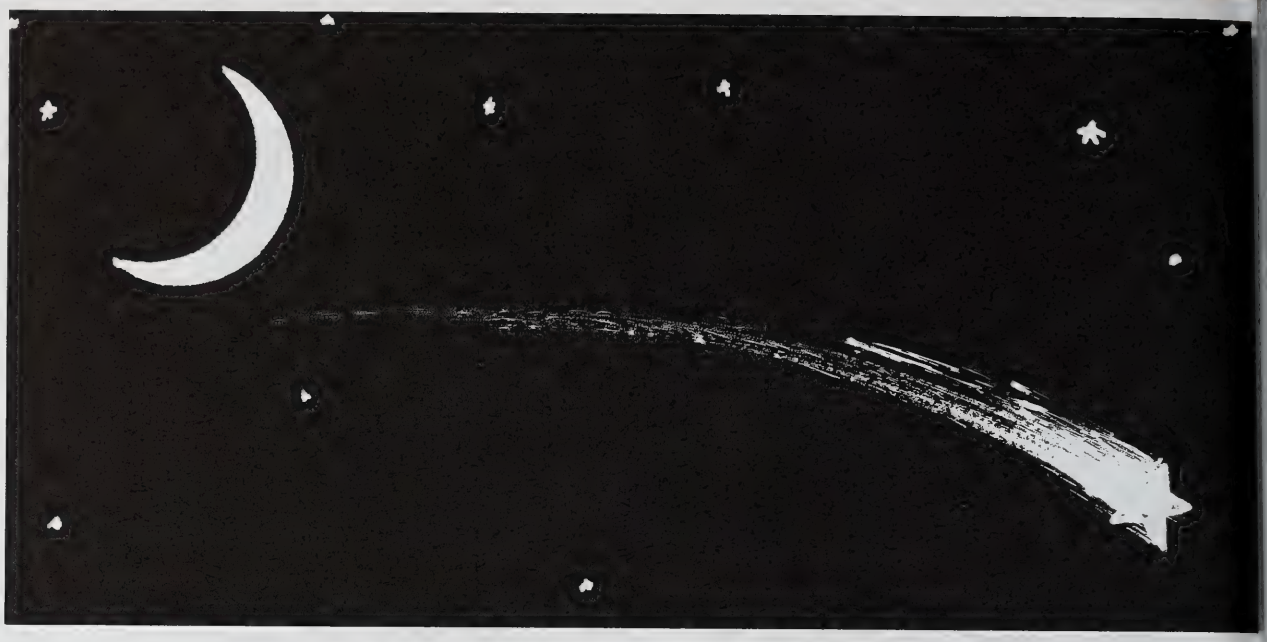
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Anton Bruckner
Symphony No. 9 in D minor



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began concentrated work on his unfinished Ninth Symphony in April 1891, though some of the material goes back to sketches made in 1887 and 1889. He completed the first movement on December 23, 1893, the scherzo on February 15, 1894, and the Adagio on November 30 of that year, beginning sketches for the finale on May 24, 1895. The symphony was first performed in the posthumous falsification by Ferdinand Löwe under Löwe's direction in Vienna on February 11, 1903. What Bruckner actually wrote was first heard at a special concert for an invited audience in Munich on April 2, 1932, Siegmund von Hausegger conducting. The first public performance of Bruckner's own score was given by Clemens Krauss and the Vienna Philharmonic on October 23, 1932. The Löwe version was first heard in America when Theodore Thomas conducted it in Chicago on February 20, 1904. Wilhelm Gericke introduced it here at Boston Symphony concerts on March 31 and April 2 of the same year, and it was subsequently repeated by Karl Muck. The original score had its first hearing in America when Otto Klemperer conducted it with the New York Philharmonic-Symphony on October 11, 1934. The first Boston Symphony performances of that edition were given under Bruno Walter's direction on January 24 and 25, 1947. It has since been heard here under Erich Leinsdorf, Daniel Barenboim, and Seiji Ozawa, who led the most recent subscription performances in January 1979. The score calls for three flutes, three oboes, three clarinets, three bassoons, eight horns (four doubling on Wagner tubas—two tenor and two bass—in the Adagio), three trumpets, three trombones, contrabass tuba, timpani, and strings.

Bruckner died a long and hard death. His health took a decisive turn for the worse in 1892. The excitement of the long-delayed premiere of the Eighth Symphony with Hans Richter and the Vienna Philharmonic on December 18 that year seriously exhausted him, and from the first days of January 1893 on, burdened with a heart condition, progressive liver failure, and dropsy, he struggled through growing discomfort. In the last two years, his mind began to disintegrate along with his body. The uncertainties, the depressions from which he had suffered all his life plagued him more frequently and more severely. He grew suspicious, he became confused and incoherent. That he would be unable to finish his Ninth Symphony, which he had already realized would be his last, and which he also hoped would be his best, became a source of unquenchable torment. The persistent trembling of his hands made the physical act of writing difficult, and many of the minutes at his desk were invested in laborious cleaning up in the wake of blots and smudges. The mental effort of composition was often beyond his summoning, and, from what witnesses and even the ruled, numbered, but often blank pages themselves tell us, it is evident that ideas would no longer come. Yet he persisted, and persisted to the end. The very last day, one of the easier ones, was a Sunday, bright but windy. He spent the morning at his old Bösendorfer piano working on the sketches for the finale, allowed himself to be talked out of his daily fifteen-minute walk because of the wind, had no appetite for lunch, complained suddenly of feeling cold, and asked for tea. He took his housekeeper's counsel and returned to bed, sipped three times from the bowl she brought him, turned to face the wall, sighed deeply twice, and gave up the ghost.



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His last residence was something like a gatekeeper's cottage at the Belvedere, an Imperial property to which he had moved on July 4, 1895, at the invitation of Emperor Franz Joseph.* For all of the disappointments that defined Bruckner's life to the end, an apartment at the Belvedere was a long way from the schoolmaster's house at Ansfelden. The composer's grandfather had been the village teacher, too, and before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. Anton sang in the choir, was allowed to play the organ, and learned the rudiments of music from a cousin. In 1837, the year his father died, he was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to teach school. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer: in Paris he played in a crowded Notre Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of recitals in London (one every day for a week in Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, and his attempt at a formal reply had been several times derailed, he said, "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

At St. Florian he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one occasion, when he received from his pupil seventeen filled exercise books at one time, he felt obliged to caution the young man about overdoing it and the possible peril to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist in the theater orchestra at Linz. While Sechter was oriented to the past, Kitzler taught from modern scores by Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform at Linz and which he analyzed with Bruckner.

At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as a composer. He began work on a symphony he was later to call "*die Nullte*"—No. 0—and followed that in the next ten years with three masses and the first versions of symphonies 1 through 4. With just one significant exception, the F major string quintet of 1879, the rest of his life's work would consist of sacred choral music and symphonies. The other momentous events during this period were

*Bruckner's neighbor at the Belvedere was the heir presumptive to the Austro-Hungarian throne, that Archduke Franz Ferdinand who was so famously assassinated at Sarajevo on June 28, 1914.

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his first time of seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of his First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as Cathedral Organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory, and where he occupied an unpaid, in fact essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied and he was convinced that he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his trousers that looked as though a carpenter had built them, his disastrous inclination to fall in love with unsuitable girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his distracting compulsions, his powerful intelligence that functioned only when channeled into musical composition or teaching, a Neanderthal male chauvinism that even his associates found striking, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in



Bruckner at the piano (1895)

the sort of compost heap of gossip and intrigue that was Vienna, nor indeed any place in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by a deplorable group of fatally devoted disciples (of whom more later), Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music; from Schubert, something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding hitherto unknown to instrumental music. The vision, in the largest sense, was his own. So was the simple magnificence of the sound. The Fifth Symphony of 1876, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, of his gradual discovery of a new and extraordinary idea of "symphony." The string quintet, whose Adagio is as great a slow movement as chamber music has to show since Schubert, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. The Seventh, which



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brought him his most immediate and unqualified success, and the Eighth came along respectively in 1883 and 1887. And by this time there were decorations and honors, stipends, and a professorial appointment all of which meant a great deal to him (he insisted on being addressed as "*Herr Doktor*" after the University of Vienna conferred its honorary degree on him in 1891, and he made attempts to have doctorates awarded by Cambridge and by the University of Pennsylvania, which he thought was in Cincinnati) and assuaged at least to some extent the hardships and disappointments of his professional life.

At the time Bruckner began work on his Ninth Symphony, only three of his earlier symphonies were in print, none in an authentic edition. All but the Fifth and Sixth had been performed,* but rarely (except for the immediately popular Seventh), with audience and critical reception often reaching simultaneous extremes of enthusiasm and rejection. The Ninth Symphony was both performed and published in 1903, six and a half years after Bruckner's death, but what was printed and played was a cut and drastically rescored version by Ferdinand Löwe. The devotion of Bruckner's pupils, Josef Schalk, Franz Schalk, and Löwe, and their sincere desire to help their master and to promote recognition of his genius, cannot be doubted any more than their spitefulness, their paranoia (like much of the Bruckner circle, though not including Bruckner himself, they believed that a Jewish conspiracy was holding Bruckner down), and, most crucially, their failure to understand what the specific

*Bruckner never heard either work. No. 5 had two performances in his lifetime, in Graz in 1894 and in Budapest in 1895; both times it was the falsification of the score by Bruckner's pupil Franz Schalk that was presented, and the composer was in any case too ill to attend. Of No. 6, the Adagio and scherzo only were played by the Vienna Philharmonic in 1883. The whole work was played for the first time, though in mutilated form, under Gustav Mahler in 1899. Of course the Symphony No. 0 was not performed during Bruckner's lifetime, nor did the composer wish it to be. Its premiere took place in 1924.



A caricature of Bruckner by Th. Raschel

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nature of that genius was. Deafened by their hatred of Brahms and his chief supporters in the Viennese press, Eduard Hanslick and Max Kalbeck, they were fatally simpleminded about the differences between Brahms and Wagner. They wished to present Bruckner as a kind of Wagnerian symphonist in opposition to Brahms and felt that the only thing wrong with Bruckner's symphonies was that they were not Wagnerian enough. This they proceeded to remedy by persuading Bruckner to make changes in collaboration with them or to allow their making changes on their own, and, given Bruckner's want of confidence, his musico-political naiveté, and his discouragement at receiving so few performances, persuasion was possible. Bruckner in fact always put up some resistance and insisted that "for the future" his own versions were to be regarded as valid. In the case of the Ninth Symphony, Löwe simply made what he regarded as the necessary changes after Bruckner's death, compounding his dishonesty by failing to reveal that what the Viennese firm of Doblinger published in 1903 and what he and such eminent colleagues as Richard Strauss, Arthur Nikisch, Theodore Thomas, Fritz Steinbach, Ernst von Schuch, Karl Muck, Eugène Ysaÿe, and Hans Richter conducted in the next half-dozen years was something other than the genuine article. In the 1920s, however, scholars and conductors began to take an interest in the question of authenticity in Bruckner's scores, and the full extent of the Schalk-Löwe vandalism was disclosed dramatically in 1932 in Munich, when Siegmund von Hausegger conducted both versions of the Ninth—the familiar Löwe edition to begin with, then, for the first time, the original, with the cut passages restored (and Löwe's added measures removed), with Bruckner's massively simple orchestral registration in place of the Wagnerian mixed palette, and with the music organized in clearly defined blocks of tempi rather than Nibelungen ebb and flow. The legend of the non-viability of Bruckner's originals was disposed of and the corrupt editions began quickly to disappear from the active repertory.*

Bruckner was fond of saying that, having dedicated his Seventh Symphony to the great sovereign in the world of art, King Ludwig II of Bavaria, and the Eighth to the greatest sovereign he recognized on earth, the Emperor Franz Joseph, he would dedicate the Ninth to the Supreme Sovereign of all. "It will be my last symphony," he told a visitor in 1892, and to another he said, "The Ninth will be my masterpiece. I just ask God that he'll let me live until it's done." The number itself was an issue, for no major composer since Beethoven had gone beyond nine symphonies. A Ninth Symphony was something special practically by definition. Bruckner, moreover, knew that he was asking for trouble by casting his new work in D minor, the key of Beethoven's Ninth. To August Göllerich, his chosen biographer, he said: "Come on, I'm not about to compete with Beethoven. Sure, it's in D minor because it's such a beautiful key, but with a chorus, like Beethoven—nah, Bruckner isn't that dumb. I can't help it that the main theme came to me in D minor; it just happens to be my favorite key . . ." Hans von Bülow, a brilliant musician and a bitter man, was quick off the mark with a witticism (not, except for its malice, up to his usual standards) to the effect that Bruckner's D minor Ninth would end with an Ode to Schadenfreude.

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves, or against which a spacious melody is projected. The Ninth is of the former type, and the debt, up to a point, to Beethoven's Ninth is obvious. The difference, however, is greater and more interesting than the resemblance. Beethoven's mystery resides to a large extent in the harmony, and that aspect of it is dispelled the moment the crescendo culminates in fortissimo and unambiguous

*This last sentence is too simple and too optimistic. For a clear account of the situation—and of problems that remain—see Deryck Cooke's "The Bruckner Problem Simplified," reprinted in *Vindications* (Cambridge University Press), a posthumous collection of his writings.

D minor. But Bruckner *begins* in unambiguous D minor: the strings, with punctuations first by woodwinds, then by trumpets and drums, hold D while all eight horns, with deep breaths between phrases, play fragments of the D minor chord (and once of the D minor scale)—D-F-D, D-A-D, F-D, A-D, E-D. Under that last pair of notes a slight crescendo begins, but it leads not to clarification—nothing, after all, could be more stubbornly and statically clear than what we have thus far heard—but to disruption as the horns leap upward into altogether foreign territory. Only after a considerable voyage is D minor dramatically reaffirmed in a huge outburst of the entire orchestra, after which a slow subsidence—descending scales in plucked strings and odd flickers in woodwinds—brings the vast opening paragraph to a close. Bruckner's favorite method of getting from one thing to the next, and one that earned him much derision on the part of the Brahmsians, was simply to stop, take a breath, and resume. This is what he does here when he introduces a lyric theme in A major of whose scoring, with lovely figurations in the second violins, he was particularly proud. This paragraph builds, digresses, returns, builds again, and subsides. It leads, astonishingly, back to D minor and a new, stark sort of music that settles finally in F major almost as though in afterthought. With some shift of harmonic perspective, these three paragraphs are restated, the music then moving into one of Bruckner's characteristic suspense-to-blaze codas.

Emphatic though this close may be, it is less than conclusive. That is on purpose. In his Fifth Symphony, Bruckner had learned how to extend a symphonic argument across an entire four-movement span, and in the Eighth he had again realized that ambition with special magnificence. The unresolved tensions, the unanswered questions of his first movement were to have been worked out, "explained" in the finale that Bruckner was unable to compose. Nothing in Bruckner is more moving and beautiful than the last pages of the Adagio with which the Ninth now ends, but we must not lose sight of the fact that the symphony is a fragment and, as Robert

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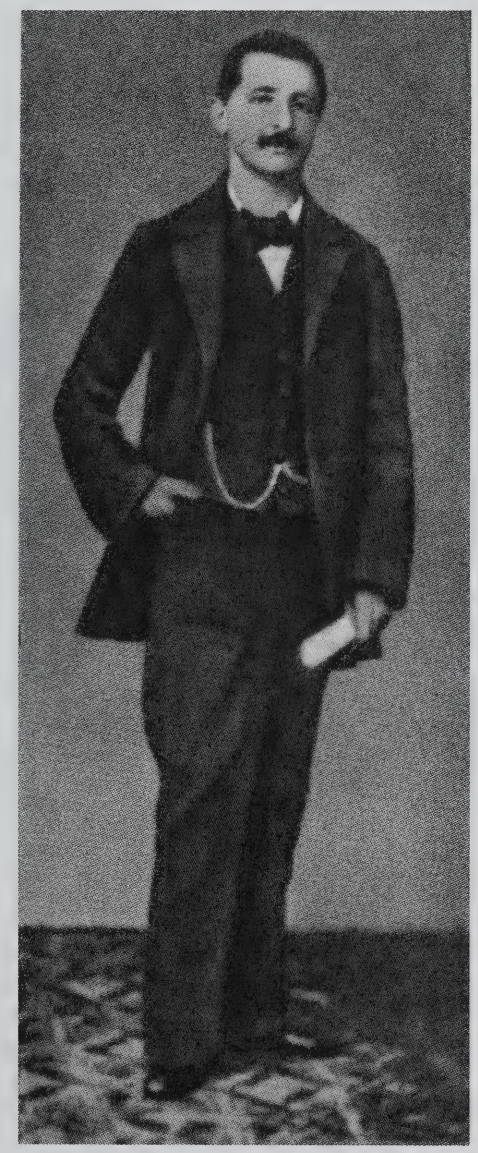
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Simpson points out in *The Essence of Bruckner*, that by the criterion of Bruckner's normal procedures, even the three completed movements are in effect first drafts.

The scherzo is something new in Bruckner's music. His earlier scherzos are energetic, and of varying degrees of jollity and rambunctiousness. Here, the harmonic piquancy of the opening, with its endlessly sustained, menacing, skewed dominant, gives us fair warning. Piquancy turns to a brutality of dissonance that has not lost its power to shock, and the savage tone and gesture are unprecedented. The oboe's offer to act innocent only sets the hellish atmosphere into greater relief. The usual Bruckner Trio is slower than the scherzo and in a leisurely 2/4 meter. Bruckner in fact sketched two such Trios for this symphony, both in F and both with viola solo. He rejected both in favor of something in triple meter (though about twice as fast as the scherzo proper) and in the exotic key of F-sharp major, an uncannily ghostly, weightless music, whose beginning, especially, one would hardly be likely to identify as Bruckner no matter how well one knew the rest of his music.

It may be that one reason for Bruckner's choice of a key so far to the sharp side was to prepare for the E major—not quite so far over as F-sharp—of the Adagio, and the idea seems the more plausible given his treatment of this new tonic. In the first movement, the point is that the music can barely wrench itself away from its home key of D minor. In the Adagio, the problem is how to reach E major in the first



Bruckner at thirty

place. In the strings' and woodwinds' rapturous ascent in the sixth and seventh measures, Bruckner alludes to *Parsifal*, but he has in mind more than the specific Grail motive, a variant of which we hear. The Prelude to Act III of Wagner's last drama represents the wanderings of Parsifal in his search for the Castle of the Grail and Amfortas, whom he must heal. Or, if you will, it is, even more than *Tristan*, a piece of music in search of its tonic. This is the idea upon which Bruckner builds. The opening swing up and down for violins alone is clearly—or, at the very least, believably—an upbeat to a cadence on E major. And E major does indeed come at the end of the *Parsifal* ascent, but after diversions so powerful that, as a resolution to the opening proposition, it has almost no reality at all. That sense of adventure, of wholly potent fantasy that we feel so strongly in the scherzo now possesses Bruckner more than ever, and in response he writes music of the boldest design, the most intense expression, the most blazing sound. E major is at last affirmed about two-thirds through the movement, the conquest being virtually undone by a climax on a wildly tearing dissonance in eight slow measures of sustained fortissimo.* The coda is another of Bruckner's spacious and solemn subsidences, and we shall return to it.

Bruckner intended to follow the Adagio with an instrumental finale in D minor, one with a fugued recapitulation and, among its themes, a chorale that would serve for a great "gathering-in" climax, much as in the last movement of the Fifth Symphony.† (A couple of musicians with whom he discussed his plans report that,

*Löwe puts an agreeable, harmless chord in its place.

†Though the sketches penetrate quite far into the recapitulation, they do not suggest, as the sketches for the unfinished movements of Mahler's Tenth Symphony do, that the composer had a clear vision of the whole design. Attempts at completion have nonetheless been made: a two-piano version was performed by Else Krüger and Kurt Bohnen in 1934, and Hans Weisbach conducted an orchestral version in 1940.



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rather than inventing a chorale of his own, he thought of using the melody of *Christ ist erstanden*; however, the sketches do not bear this out.) We have seen that from the beginning of his labors on the Ninth, Bruckner reckoned with the possibility of being unable to finish it and how, with growing despondency, he watched that possibility turn into a certainty. The question of what to do "in case" preoccupied him from 1894 on, and on November 12 that year he told his students at the University, after remarking that, given his age and his failing health, he ought not to have taken on so taxing a project as the Ninth at all: "If I should die before the completion of the symphony, then my *Te Deum* must be used as the fourth movement. I have already decreed and disposed [*bestimmt und eingerichtet*] matters that way." We do not know whether he had this idea on his own, or whether Hans Richter or someone else suggested it to him, but in any event he stuck by the plan, which evidently gave him comfort as at least some sort of solution. One student recalled that Bruckner had played for him a proposed transition from some point of the finale into the *Te Deum*, and the ostinato string figures that churn the opening of the *Te Deum* along also do occur, appropriately labeled, in the sketches. But, to judge by the context, that seems more in accord with Bruckner's habit of self-quotation than with any intent to introduce the *Te Deum* as finale. The two works are stylistically so far apart, and the notion of a C major finale to a D minor symphony is so preposterous, that the whole idea of the *Te Deum* as fourth movement is terrible.*

But to return to the Ninth Symphony as it now ends: Bruckner, as we have seen, spoke repeatedly—and understandably—of the need to provide the work with a proper close. I believe, however, that unconsciously he had become reconciled to the idea that the Ninth would end with its Adagio, whose last pages he therefore made as "final" as he could, and more final than he would have if there had been a true finale to follow. As almost always, he ends with an expansive affirmation of the tonic: here we have six very slow measures on E, exquisitely scored, and then, after a two-bar interruption, sixteen more such measures. When the basses at last join in and the motion in the violins has become very gentle, Bruckner turns to look back. His quartet of Wagner tubas plays the first three notes of the Adagio of the Eighth Symphony, at the original pitch, but harmonized with a newfound serenity. The softly majestic tubas continue with a recollection of the Seventh Symphony: a single swing of the pendulum—F-sharp down to B and back again—whose faint echo, heard twice, introduces the memorable opening phrase of that work. "So ends Bruckner's uncompleted life work," writes Robert Simpson. "Though we may regret the absence of the vast background to all this that might have been disclosed by an achieved finale, we may be grateful that this last Adagio, though it is not his most perfect, is his most profound."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*To perform the two pieces at the same concert, as Löwe did in 1903—likewise, among others, Strauss at Regensburg a year later, and Richter with the Hallé Orchestra in Manchester in 1908—is of course an entirely different matter.

More . . .

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The*

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Classical Style (Viking; also Norton paperback). Murray Perahia, in the dual capacity of both soloist and conductor, has recorded the C major concerto, K.467, as part of his complete set of Mozart piano concertos with the English Chamber Orchestra for CBS; it is available either in Volume 3 of that series, which includes concertos 16 through 21, or on a separate disc with the Piano Concerto No. 9 in E-flat, K.271. Other recommended recordings of the Piano Concerto No. 21 include Alfred Brendel's with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner (Philips, with the B-flat concerto, No. 15, K.450), Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips, with its immediate predecessor in the canon of Mozart's piano concertos, the D minor concerto, No. 20, K.466), Annie Fischer's with Wolfgang Sawallisch and the Philharmonia Orchestra (Price-Less CD, also with the D minor concerto, the latter conducted by Sir Adrian Boult), and, of prime historical importance, Artur Schnabel's with Walter Susskind and the Philharmonia Orchestra (Arabesque CD, again with the D minor concerto, K.466, as well as the Piano Sonata No. 12 in F, K.332). Also of particular interest, Malcolm Bilson has recorded the concerto on fortepiano, with John Eliot Gardiner and the English Baroque Soloists (DG, with the D minor concerto).

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (University of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Though not dealing with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of the symposium *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening, with extensive discussion of the first and last movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth (Pelican paperback). The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, has caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times*; these have been conveniently reprinted in a posthumous collection of Cooke's essays, *Vindications* (Cambridge University Press). Bernard Haitink has recorded Bruckner's Ninth Symphony with the Concertgebouw Orchestra for Philips. Other fine recordings of the symphony include those by Carlo Maria Giulini with the Chicago Symphony (EMI) and Herbert von Karajan with the Berlin Philharmonic (DG).

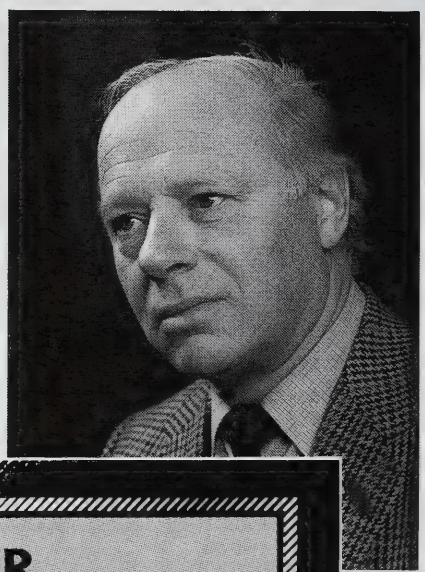
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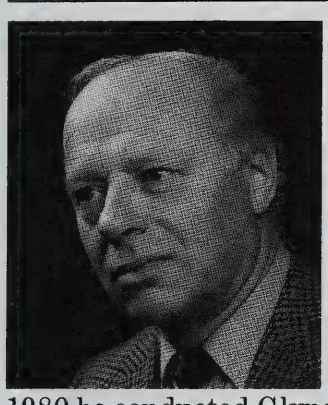
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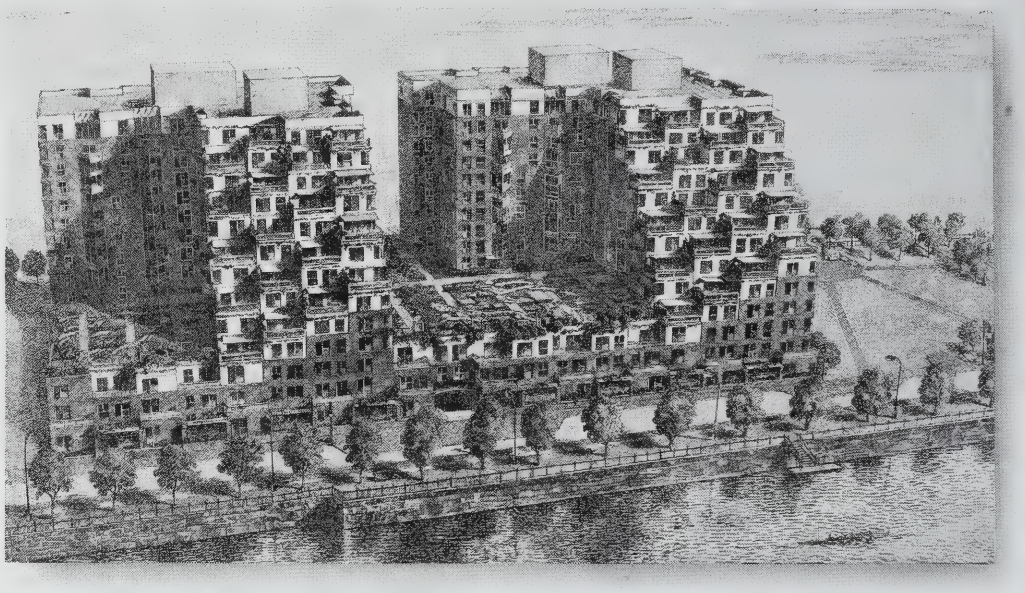
Bernard Haitink



One of today's most highly esteemed conductors, Bernard Haitink is music director at the Royal Opera House, where he conducts opera and ballet as well as concerts with the orchestra. His performances with the Royal Opera in recent seasons have included *Un ballo in maschera*, *Peter Grimes*, *Don Carlo*, *Arabella*, *Jenůfa*, *Der Rosenkavalier*, *Figaro*, and *Parsifal*. In 1978 he became music director at the Glyndebourne Festival, a position he held through the summer of 1988. In addition to performances at the Royal Opera House and at Glyndebourne, he has conducted many operas for television and video with both companies. In 1980 he conducted Glyndebourne performances of *The Rake's Progress* in Paris, and he has conducted their performances at the Proms on many occasions. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of the Concertgebouw Orchestra of Amsterdam from 1964 until the orchestra's centenary in April 1988, and he was principal conductor of the London Philharmonic from 1967 to 1979. He has toured widely with both these orchestras in Europe, the United States, and the Far East. With the Concertgebouw he has regularly visited the major festivals in the United Kingdom, including the Proms and Edinburgh; in the past few seasons he has appeared at the Royal Festival Hall and at the Proms with the London Philharmonic, the Philharmonia, and the BBC Symphony. Although his appointments leave little time for guest engagements, Mr. Haitink works regularly with the Bayerische Rundfunk in Munich, the Berlin Philharmonic, and the Vienna Philharmonic. In the United States he has conducted in Boston, Chicago, Cleveland, and New York, and at the Metropolitan Opera. Mr. Haitink has made many recordings for Philips, Decca, and EMI. Those with the London Philharmonic include music by Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams. His recordings with the Concertgebouw of the complete Mahler and Bruckner symphonies are ranked among the world's best. He has also recorded the complete symphonies and piano concertos of Beethoven with both those orchestras. With the Vienna Philharmonic he has recorded works by Brahms and Bruckner. Opera recordings for EMI include *The Magic Flute*, *Daphne*, and *Tannhäuser* with the Bayerische Rundfunk, and *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne and the London Philharmonic. His new recording of *Die Walküre* with the Bayerische Rundfunk has recently been released; he will finish recording the entire *Ring* during the next two seasons.

Bernard Haitink was created Honorary KBE in November 1977 in recognition of his enormous contribution to the artistic life of Great Britain. In April 1988, on the occasion of his final concert as chief conductor of the Concertgebouw, he was made a Commander of the Order of Oranje Nassau and was presented with the Gold Medal of the City of Amsterdam. He has also received the Gold Medal of the International Gustav Mahler Society and the Medal of Honor of the Bruckner Society of America. He is a Chevalier de l'Ordre des Arts et des Lettres, an officer of Belgium's Order of the Crown, an Honorary Member of the Royal Academy of Music, and a Fellow of the Royal College of Music. In June 1988 he was awarded an honorary doctorate of music by the University of Oxford. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973, then returned in November 1985 to conduct music of Mahler, Mozart, and Shostakovich. He will record Ravel's *Daphnis and Chloé* with the orchestra this season and will return next season for further performances and recordings.

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Murray Perahia



Murray Perahia has been hailed as one of America's most eloquent virtuosos. Born in New York in 1947, Mr. Perahia started piano studies at the age of four and later worked with Jeannette Haien. Upon entering Mannes College, where he majored in conducting with Carl Bamberger, Mr. Perahia broadened his musical interests by studying composition, harmony, and counterpoint. Work with Arthur Balsam developed his keen interest in chamber music, and he went on to spend four summers at the Marlboro Music Festival. Later pianistic work included studies with Mieczyslaw Horszowski. In 1972, Mr. Perahia became the first American ever to win the prestigious Leeds Competition, a victory that led to more than fifty European engagements, including a widely acclaimed London debut. That same year, he signed an exclusive contract with CBS Masterworks, becoming the first pianist in ten years to be added to that company's list of recording artists. In 1973 Mr. Perahia gave his first concert at the Aldeburgh Festival; he returned there each subsequent year, developing a close association with the festival's founders, Benjamin Britten and Peter Pears, the latter of whom he accompanied in Lieder recitals for many years. In 1981 Mr. Perahia was named co-artistic director of the festival, a post he will hold through the end of this season.

Among Mr. Perahia's many recordings, the complete Mozart concertos, in which he directs the English Chamber Orchestra from the keyboard, and the complete Beethoven concertos, with Bernard Haitink conducting the Amsterdam Concertgebouw, have won numerous awards throughout the world. Other concerto recordings include both Mendelssohn concertos, Chopin's Piano Concerto No. 1, a recently released recording of the Schumann and Grieg concertos, and an upcoming disc of the Mozart double and triple concertos with Radu Lupu. Mr. Perahia has also made numerous solo records—of music by Schubert, Schumann, Mendelssohn, Chopin, Beethoven, and Bartók—and chamber music recordings with Radu Lupu, Sir Peter Pears, and Sir Georg Solti. His recording with Solti of Bartók's Sonata for Two Pianos and Percussion and Brahms's *Haydn* Variations in its two-piano version received the 1988 Grammy Award for Best Chamber Music Recording. Mr. Perahia was also named 1988 Recording Artist of the Year during this past fall's Mumm Ovation Classical Music Awards. In the fall of 1988, Mr. Perahia performed the five Beethoven concertos in Italy and London with Sir Neville Marriner and the Academy of St. Martin-in-the-Fields, in concerts filmed for television and for release on videocassette and CDV on the Virgin Classics label. He was also heard with the Israel Philharmonic in the two Chopin piano concertos, which were recorded for CBS Masterworks. Besides his current Boston Symphony performances, his United States engagements this spring include recitals in New York, Boston, Chicago, San Francisco, and Los Angeles, and appearances with the Toronto Symphony and with the Israel Philharmonic at Carnegie Hall. Mr. Perahia made his Boston Symphony debut in November 1976 with Beethoven's Piano Concerto No. 4. He has subsequently returned as soloist in Mozart's D minor concerto, K.466, and B-flat concerto, K.595, Mendelssohn's G minor concerto, and, most recently, in October 1987, Beethoven's Piano Concerto No. 5, *Emperor*, which he performed with the orchestra in Boston and at Carnegie Hall.

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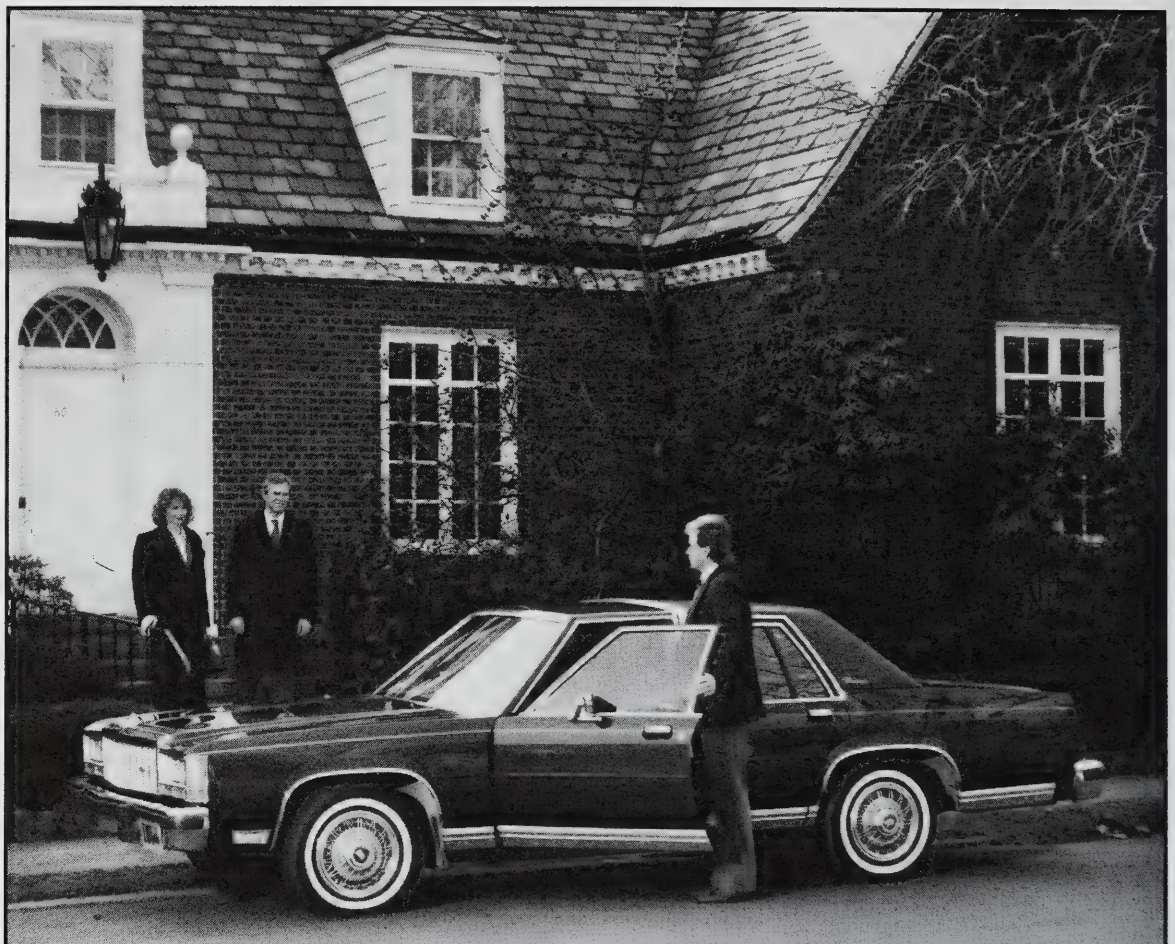
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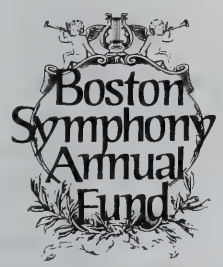


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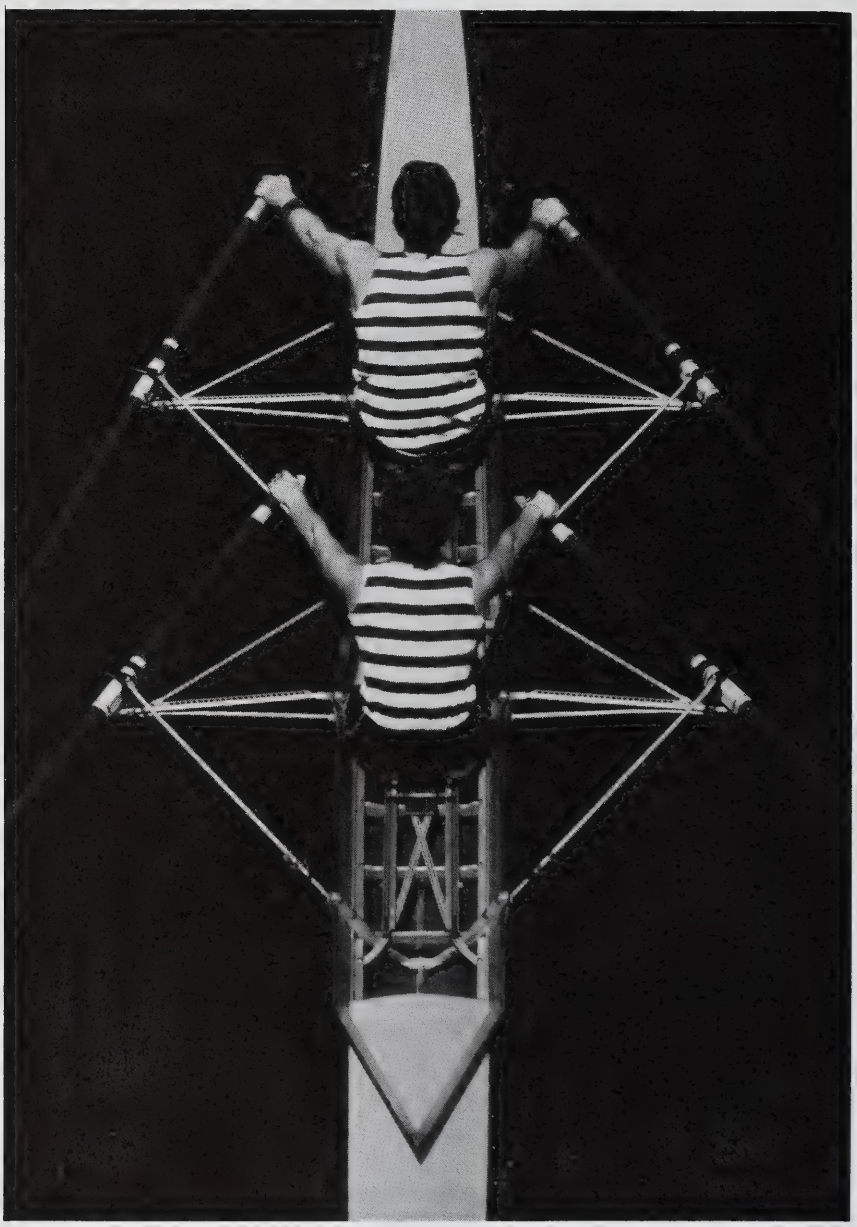
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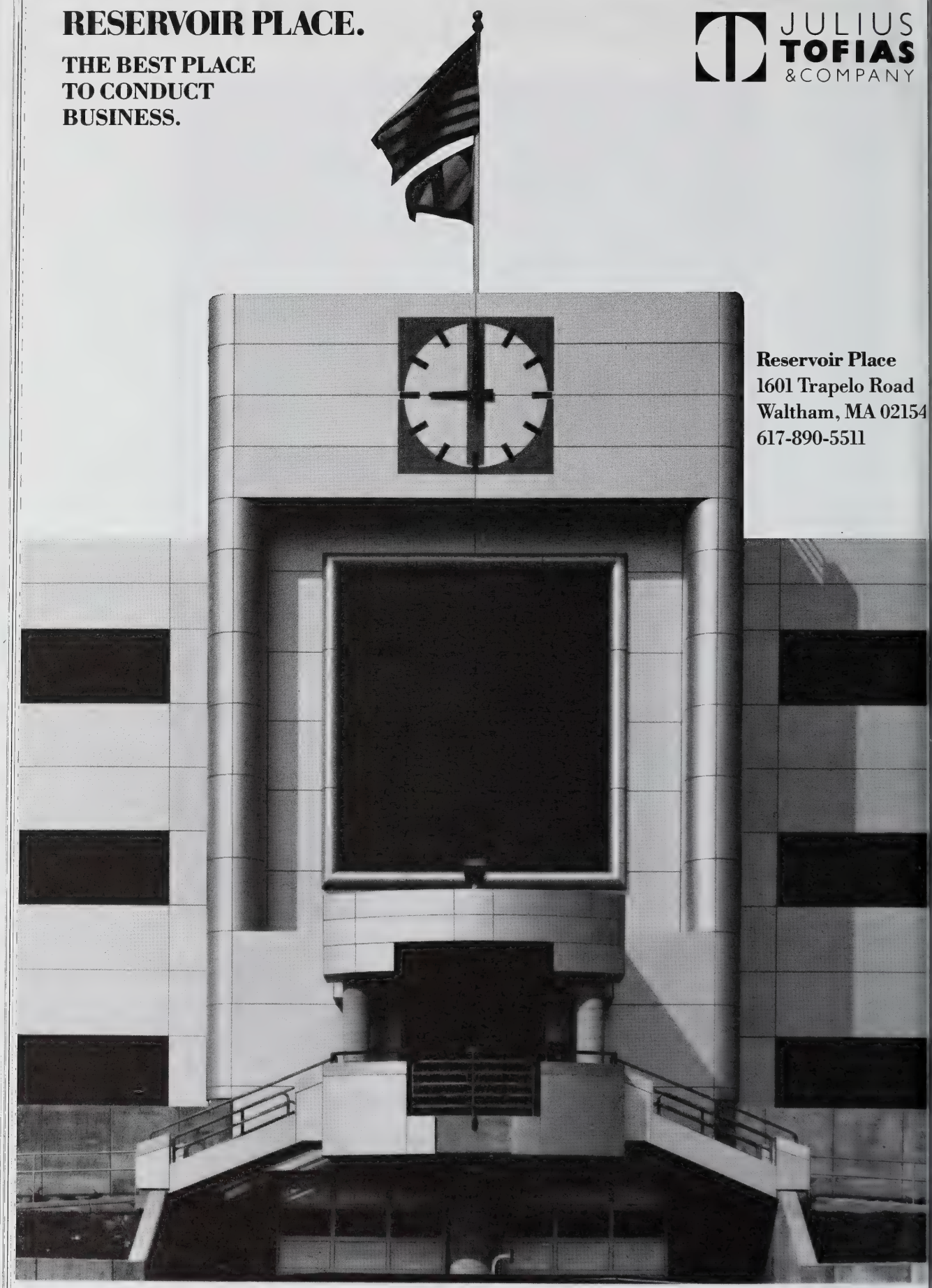
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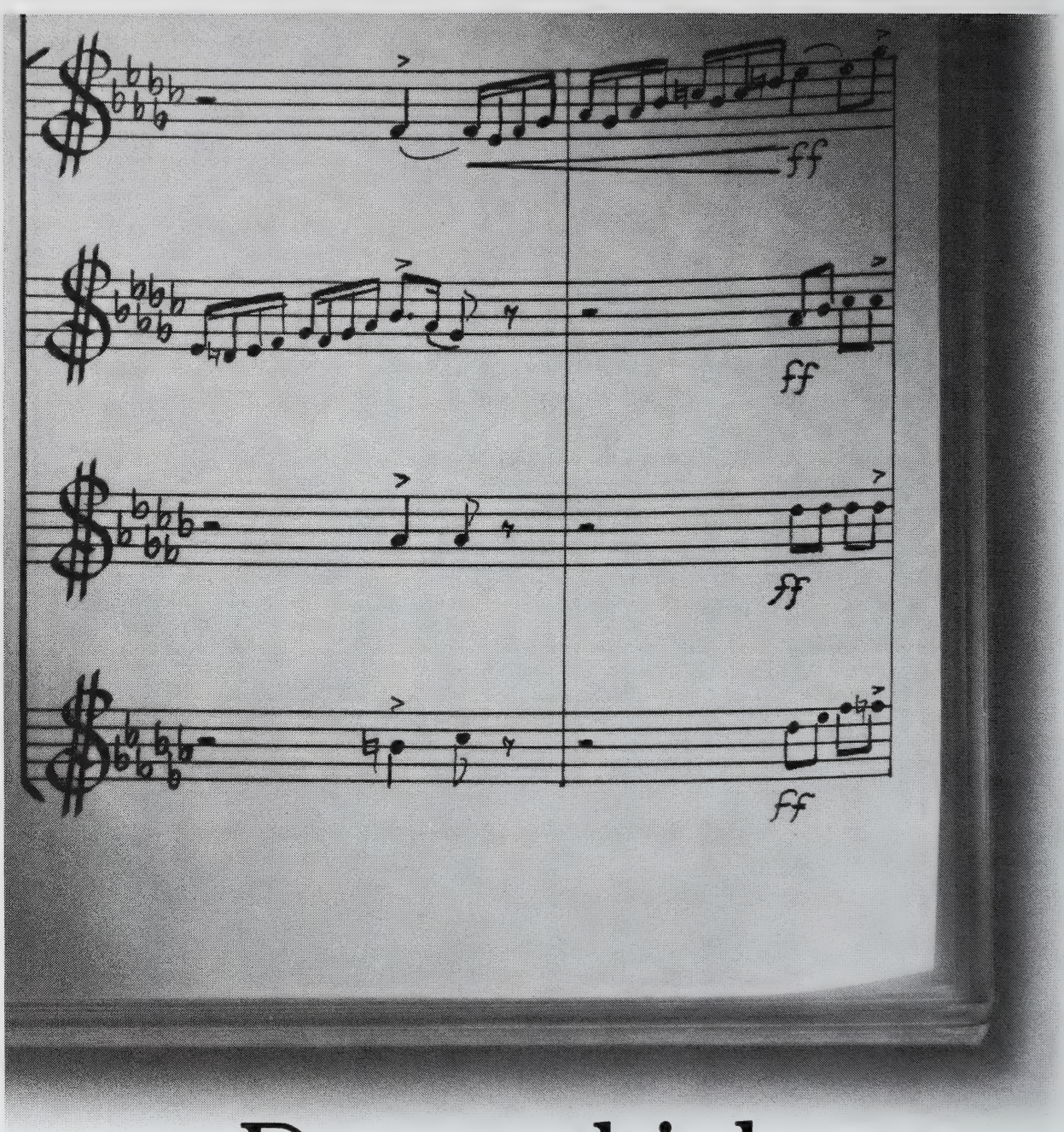
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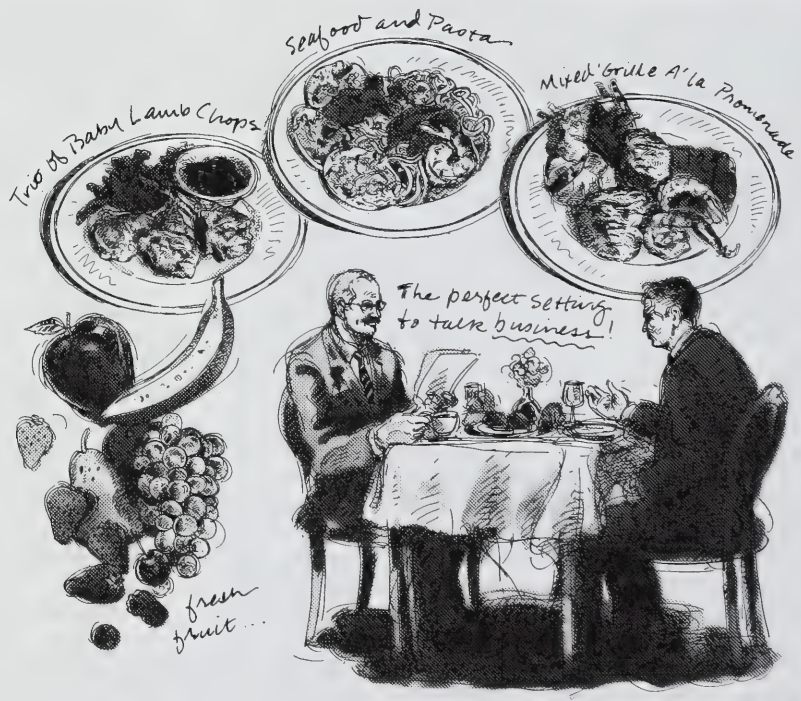


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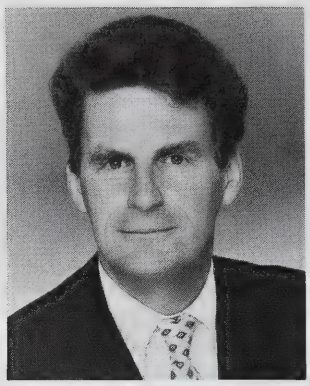


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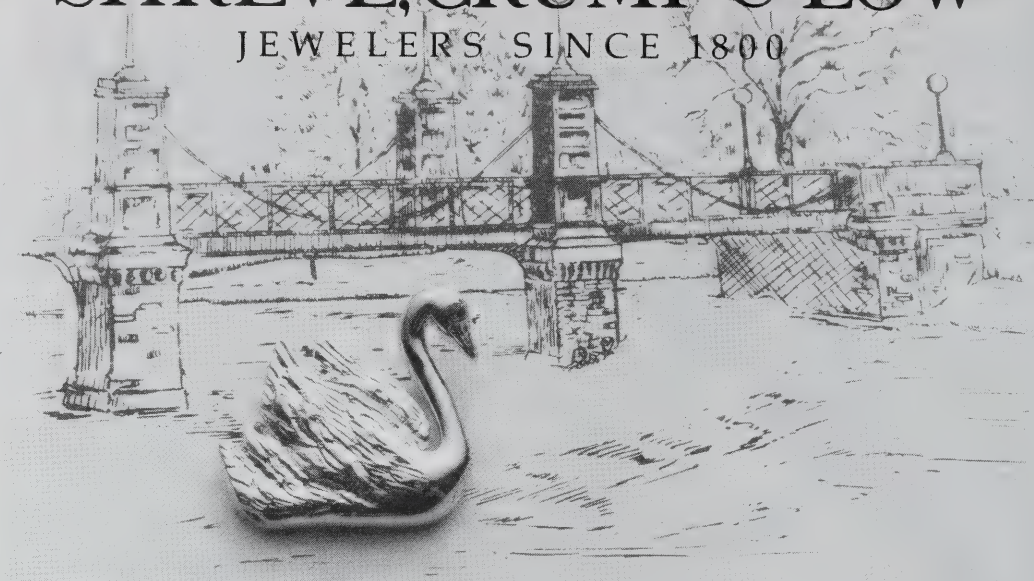
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Next Program . . .

Thursday, April 27, at 8
Friday, April 28, at 2
Saturday, April 29, at 8
Tuesday, May 2, at 8

BERNARD HAITINK conducting

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

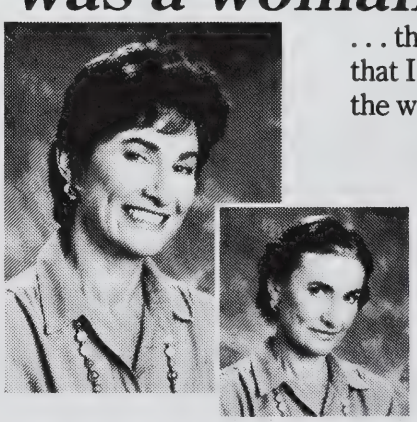
Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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Marc Mandel will discuss the program at 6:45 in the Cohen Wing.
Thursday 'A'—April 27, 8-10
Friday 'B'—April 28, 2-4
Saturday 'A'—April 29, 8-10
Tuesday 'B'—May 2, 8-10

BERNARD HAITINK conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	Symphony No. 6, *Pastoral*
RAVEL	*Daphnis and Chloé* (complete)

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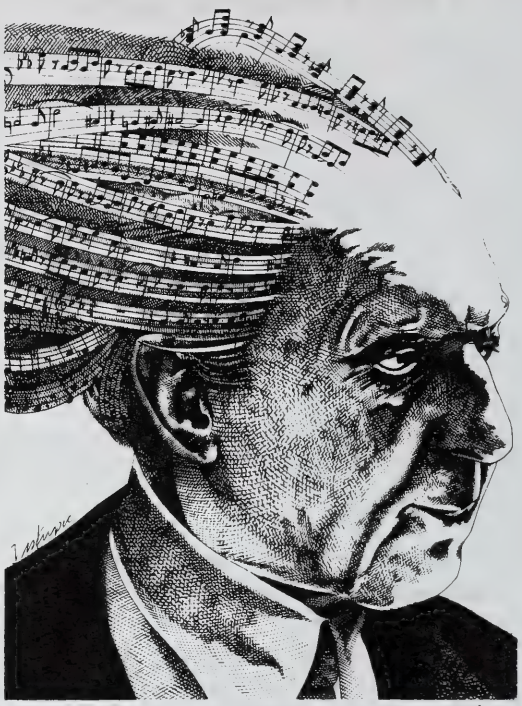
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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IN CONSIDERATION of our patrons and artists, children under four years of age will not be admitted to Boston Symphony Orchestra concerts.

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PARKING for Boston Symphony Orchestra *evening* concerts is available for $4 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted

only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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SUPPER CONCERT VI

Thursday, April 20, at 6
Saturday, April 22, at 6
Tuesday, April 25, at 6

VALERIA VILKER KUCHMENT, violin
VYACHESLAV URITSKY, violin
MARC JEANNERET, viola
JOEL MOERSCHEL, cello
JAMES ORLEANS, double bass
DANIEL KATZEN, horn
RICHARD MACKEY, horn

MOZART — Divertimento No. 10 in F for two horns and strings, K.247
March [K.248]
Allegro
Andante grazioso
Menuetto
Adagio
Menuetto
Andante—Allegro assai

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Wolfgang Amadè Mozart
Divertimento No. 10 in F, K.247, and March, K.248,
for two horns and strings

Mozart was one of the greatest of all masters of music written for sheer entertainment, and the present divertimento is nothing more nor less than music intended to be played in the background at a festive party. The party in question was given on the name-day of Countess Antonia Lodron, a member of the Salzburg nobility, who clearly knew where to find the best music for her affair. (Two years later, when young Mozart had temporarily left Salzburg for Mannheim and Paris, his father Leopold reported that the annual party had to make do with new pieces by minor composers whom Leopold characterized as "La Compagnie des Amateurs," while he described the music itself as "all bad stolen stuff.")

Outdoor parties called for a means whereby the musicians could arrive and depart; for this purpose the composer usually wrote a march that the musicians memorized, played on their way in, and repeated on their way out. In between they performed the *pièce de resistance*, written especially for the occasion. Mozart's March, K.248, has explicit musical connections with the Divertimento, K.247, making it quite clear that this was the way the players arrived. The ensemble—two horns, two violins, viola, and bass (the bass line here being doubled on cello and double bass)—allowed for a considerable variety of character during the course of the piece, which is leisurely and filled with delightful touches of energy, lyricism, and humor, all balanced in that exact Mozartean scale. The first violin is the leader through most of the work, being given some quite demanding solo chores, but the other instruments take part as well in the second movement's yearning, the countrified Ländler of the second Menuetto, and especially the finale, which begins with a passionate and serious slow introduction before suddenly breaking out into irrepressible high spirits.

—Steven Ledbetter

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the U.S.S.R., Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York; in addition, she has been concertmaster of Sinfonova, the Harvard Chamber Orchestra, and the Boston Philharmonic. Ms. Vilker Kuchment is a faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She has recorded for Melodiya in the U.S.S.R. and for Sine Qua Non in this country. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season.

When **Vyacheslav Uritsky** applied for emigration from Russia to the United States, he was immediately dismissed from the Moscow Philharmonic, with which he had been a first violinist for fourteen years. After waiting three months in Moscow and three more months in Rome, he arrived in the United States with his wife and daughter just one day before his scheduled Boston Symphony audition in April 1975. Born in Kherson, Russia, Mr. Uritsky grew up in Odessa, where he began his musical training with Olga Goldbown, continuing at the Odessa State Conservatory with Leonid Lambersky. Following his graduation from the conservatory, he became a member of the Moscow Philharmonic and the Moscow Philharmonic Soloist Ensemble and toured Europe, Asia, and the United States. A frequent performer of chamber music throughout New England, Mr. Uritsky is currently on the faculties of the Boston Conservatory, the New England Conservatory of Music, and the Boston University Tanglewood Institute. He joined the BSO's second violin section in 1975 and became assistant principal of that section two years later.

Born in France, violist **Marc Jeanneret** graduated from the Paris Conservatoire with first prize, class of Léon Pascal. Mr. Jeanneret continued his musical studies in the United States with William Primrose at Indiana University, where he was awarded a performer's certificate. Before joining the BSO in 1977, he was assistant principal violist with the French National Orchestra in Paris. He has also been violist with the Via Nova String Quartet, a member of the Paris Opera Orchestra, principal violist with the Indianapolis and Baltimore symphony orchestras, and assistant principal violist with the Pittsburgh Symphony. The winner of a medal "with distinction" at the 1962 Geneva International Viola Competition, he has appeared as soloist with the Orchestre de la Suisse Romande, the Baltimore Symphony, the Boston Pops Orchestra, and the Collegium Musicum in Paris.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. Mr. Moerschel has been a soloist with community orchestras in the Boston, Chicago, and Rochester areas and received extensive training in orchestral music as a tutti player and principal cellist in professional and student orchestras before joining the BSO in 1970. An active member of Boston's musical community, Mr. Moerschel is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with Boston Musica Viva and Collage New Music. He also performs the standard cello and piano literature with his wife Rita. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

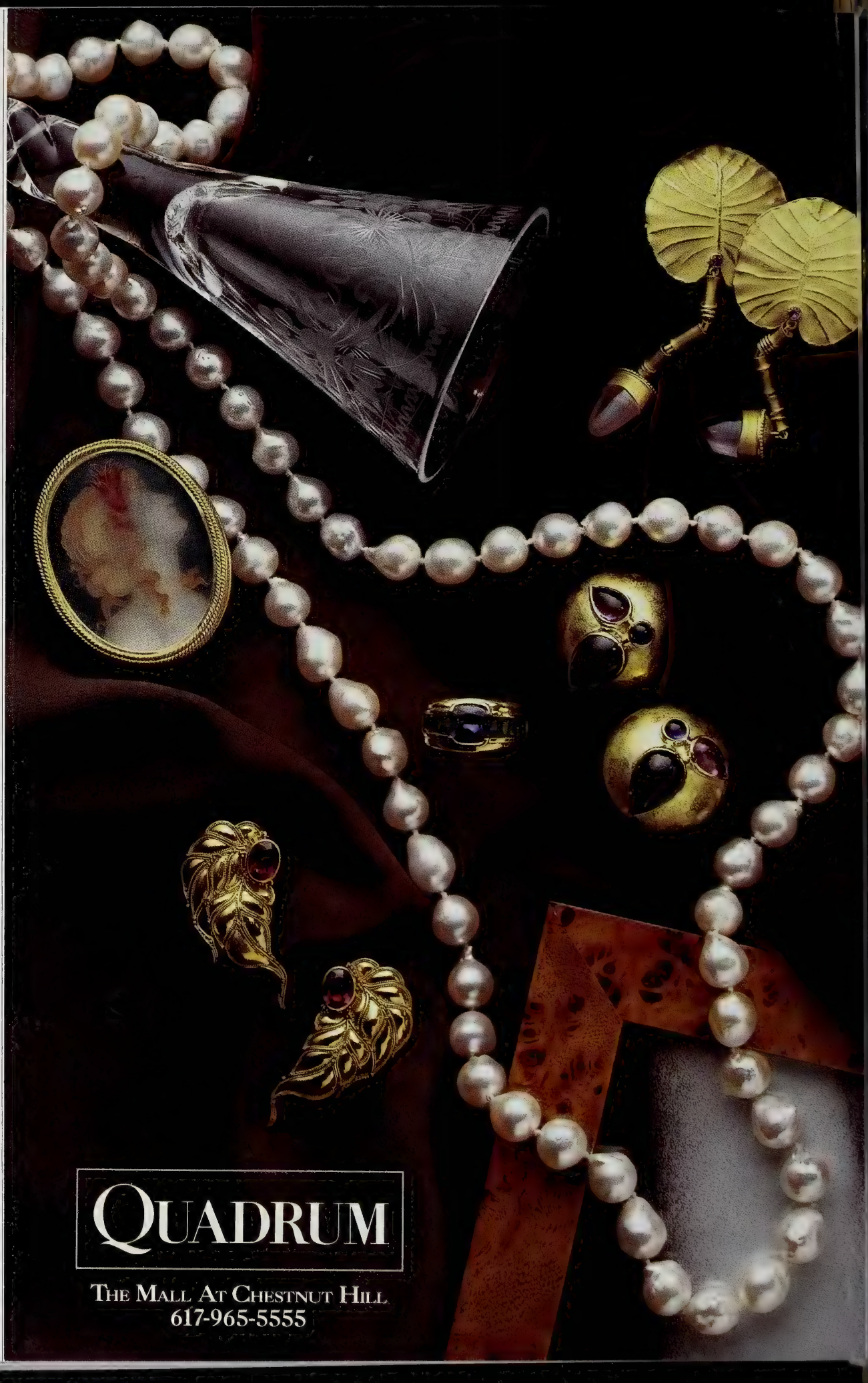
Born in Newark, New Jersey, **James Orleans** began studying the double bass in 1972. He majored in composition with a concentration in double bass at the University of Indiana at Bloomington, graduated *magna cum laude* from the Boston Conservatory of Music in 1981, and was a Fellow at the Tanglewood Music Center in 1981 and 1982. Mr. Orleans' teachers included Edwin Barker, Robert Olson, and William Rhein. From 1980 to 1982 he performed with the Portland Symphony, the New Hampshire Symphony, the Cantata Singers, the Handel and Haydn Society, Emmanuel Music, and the Pro Arte Chamber Orchestra, among others. For the 1982-83 season, before joining the BSO in 1983, he was a member of the Milwaukee Symphony. Mr. Orleans maintains an active interest in contemporary music: he has recorded with Collage New Music, and he has performed with such other new music ensembles as Dinosaur Annex and the Brandeis Contemporary Players.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen performs often with Collage New Music and has appeared with the Boston Symphony Chamber Players both at Tanglewood and in the Mostly Mozart Festival. Mr. Katzen has performed in Carnegie Recital Hall in New York and in 1984 gave his solo recital debut at Jordan Hall in Boston. He has also performed as soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago and the Phoenix Symphony. He has also been an extra player with the Chicago Symphony and the Rochester Philharmonic, and in orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen showed early promise as a musician, beginning formal piano lessons at six, cello at nine, and horn at eleven. He took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger. In addition to playing the horn, Mr. Katzen is active in Scottish and Eastern European folk music and dance.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet lessons and switched to the horn two years later. He attended the New England Conservatory of Music, where he studied with former BSO principal horn William Valkenier. During his career, Mr. Mackey has played first, second, third, and fourth horn positions with various orchestras. He has been a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Prior to joining the BSO, Mr. Mackey was a freelance musician in Los Angeles for eight years; he also attended the Marlboro Music Festival in Vermont for eleven summers. Mr. Mackey is particularly interested in the music of Mozart and is an avid collector of Mozartiana, including early editions, facsimiles, iconography, and books; he has one of the largest private collections in the world.



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BayBanks to Sponsor Opening Night at Pops 1989 with Special Guests Kathleen Battle and Branford Marsalis Tuesday, May 9

Acclaimed soprano Kathleen Battle and saxophonist Branford Marsalis will join John Williams and the Boston Pops Orchestra for this year's opening concert, Tuesday, May 9, marking the beginning of John Williams's tenth year as conductor of the Boston Pops Orchestra. A project of the Boston Symphony Association of Volunteers, Opening Night at Pops is made possible through the generous support of BayBanks, which was also corporate sponsor of last year's event. BSAV member Patricia A. Maddox is chairman of this year's organizing committee. The evening begins with a la carte cocktails at 6 p.m., followed by a picnic supper at 6:30 and the concert at 8. Remaining tickets for this festive event are now on sale at the Symphony Hall box office and are priced at $175 ($125 tax-deductible) for Benefactor preferred table seats, including a post-concert champagne reception; $75 ($35 tax-deductible) for table seats; $60 ($25 tax-deductible) and $45 ($15 tax-deductible) for first-balcony seats; and $40 ($10 tax-deductible) and $30 for second-balcony seats. All ticket prices include a box supper.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Maria Nistazos Stata Chair

When asked to remark on the gift she and her husband made to endow a chair in the BSO's bass section, Maria Stata replied, "What a privilege it is to live in a city that is the home for one of the world's great symphony orchestras. The BSO not only performs a regular concert series, but also a summer series at Tanglewood. And on the light side, we have the renowned and delightful Boston Pops Orchestra. For me, it is gratifying to know that our contribution will help to make this diversity of quality performances accessible not only to people in my lifetime but also to future generations. There is no better way to express appreciation and encouragement for this timeless musical treasure. Our goal should be no less than to secure its future permanently." The Maria Nistazos Stata Chair is currently occupied by BSO assistant principal bass player Lawrence Wolfe.

Aetna Supports BSO Minority Programs

The Boston Symphony Orchestra wishes to thank the Aetna Life & Casualty Company of Hartford, Connecticut, for its continuing support of the orchestra's minority programs. Over a three-year period, Aetna has supported the Minority Recruitment Program at the Tanglewood Music Center, and in 1987 and 1988 the company underwrote the TMC teaching position of BSO harpist Ann Hobson Pilot. Recently the company contributed a portion of the cost of the Music Assistance Fund Orchestra Fellowship held by Owen Young, a cellist playing with the Boston Symphony Orchestra for the 1988-89 season. A Tanglewood Music Center Fellow in 1986 and 1987, Mr. Young was a Music Assistance Fund Orchestra Fellow with the Atlanta Symphony in 1987-88 before joining the BSO under this program. The Music Assistance Fund gives promising young minority musicians significant orchestra experience as they prepare for careers in symphonic music. The Boston Symphony Orchestra is grateful to Aetna for its support of these minority programs.

In Appreciation

The BSO expresses its gratitude to the following communities that, by providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1987-88 season, these communities generously donated $9,700 to the orchestra. In Massachusetts: Andover, Cape Cod, Concord, Dedham, Marblehead, Newton/Wellesley, North Shore, South Shore, and Weston; in New Hampshire: Manchester/Concord, North Hampton, and Peterborough; and Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers. If you would like further information about bus transportation to Friday-afternoon concerts, please contact the BSO Volunteer Office at (617) 266-1492.

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BSO Members in Concert

The Boston Artists' Ensemble performs Beethoven's C minor string trio, Op. 9, No. 3, and Schubert's String Quintet in C, D.956, on Friday, April 28, at 8 p.m. at the Chapel Gallery of the Second Church in Newton, 60 Highland Street, West Newton. The performers include BSO violinists Tatiana Dimitriades and Bo Youp Hwang, BSO violist Roberto Diaz, BSO cellist Jonathan Miller, and guest cellist Andres Diaz. Tickets are $9 ($6 children under 12 and seniors). For further information or reservations, call 527-8662.

Max Hobart conducts the Civic Symphony Orchestra in Verdi's *Requiem* on Sunday, April 30, at 3 p.m. in Jordan Hall. The soloists are soprano Ellen Chickering, mezzo-soprano Joan Hill, tenor Brad Cresswell, and baritone James Kleyla, with the Salisbury Singers of Worcester. Tickets are $12 and $8; for more information, call 437-0231.

Max Hobart conducts the North Shore Philharmonic in a program entitled "Accent on Youth" on Sunday, May 7, at 7:30 p.m. at Salem High School Auditorium. The program includes Mendelssohn's *Fingal's Cave* Overture, Schubert's Symphony No. 3, Mozart's A major piano concerto, K.488, with soloist Angela Au, and Britten's *Young Person's Guide to the Orchestra* with guest narrator Ron Della Chiesa.

BSO violinist Jerome Rosen and pianist Henry Weinberger present a recital including Beethoven's A minor violin sonata, Opus 23, Bach's D minor Partita for solo violin, Debussy's Violin Sonata, Bruch's *Scottish Fantasy*, and three works by Fritz Kreisler on Sunday, May 7, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. Tickets are $10 general admission ($5 students). For information, call 734-4761.

Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

"Presidents at Pops" Slated for June 7
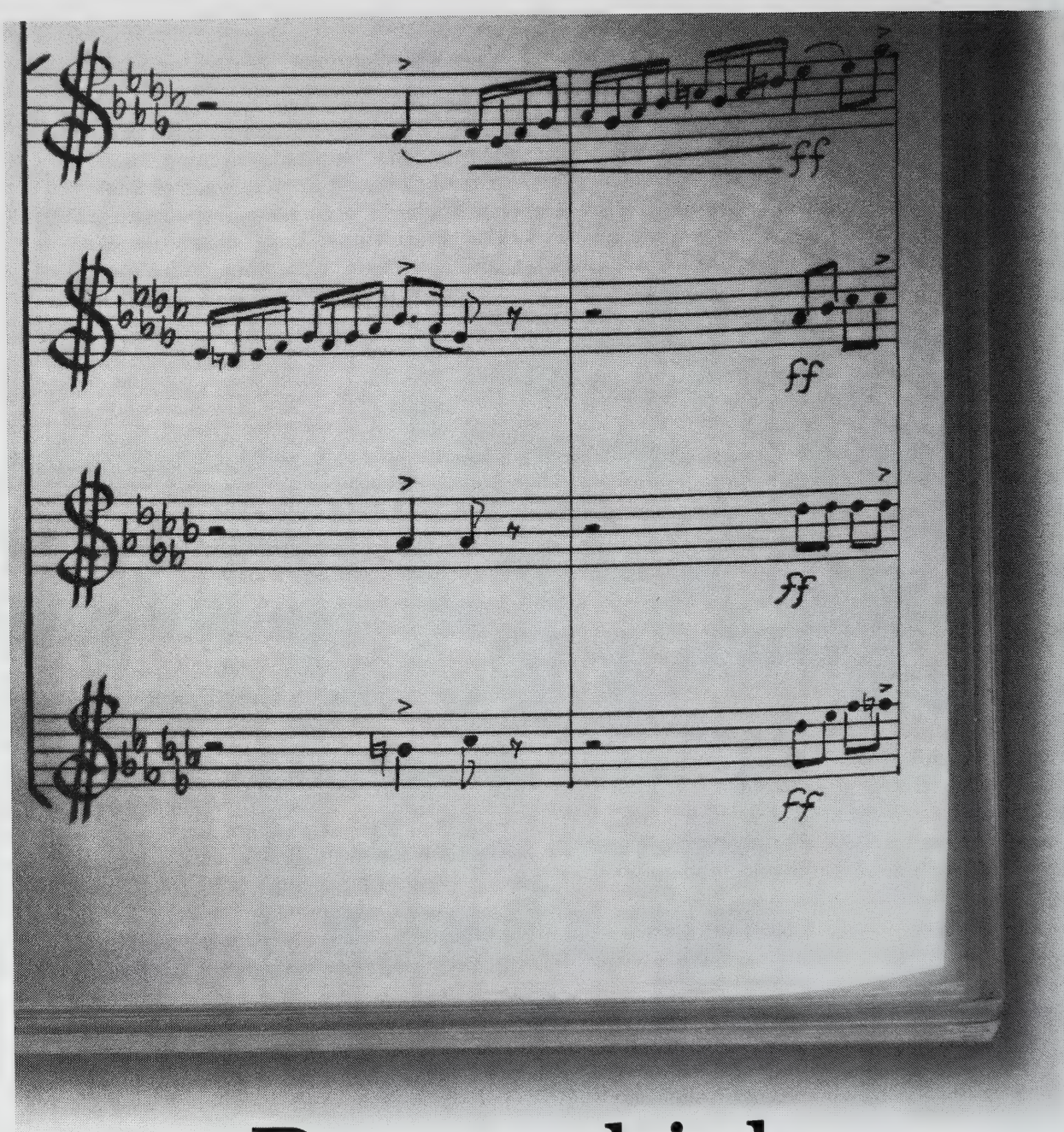
The eighth annual "Presidents at Pops," with John Williams and the Boston Pops Orchestra, will take place Wednesday evening, June 7. Walter J. Connolly, Jr., Chairman of Bank of New England Corporation, is chairman of the 1989 "Presidents at Pops" committee. More than 100 of the area's leading businesses will participate in this gala event in support of the BSO. On Monday, May 15, the senior executives of the participating organizations will be honored at the Leadership Dinner, a formal dinner dance held at Symphony Hall. A limited number of "Presidents at Pops" sponsorships are still available. The $5,000 full package includes two tickets to the Leadership Dinner and 20 floor and balcony seats for the "Presidents at Pops" concert, complete with cocktails and dinner. Half packages are also available. For further information please call Sarah Coldwell, BSO Corporate Development, at (617) 266-1492.

The Symphony Shop Introduces New Items

Concertgoers will discover an array of wonderful springtime gifts at the Symphony Shop. A project of the Boston Symphony Association of Volunteers, the Shop now carries newly-designed mugs featuring the BSO logo and Seiji Ozawa's signature, or the Pops logo and John Williams's signature, in 22-karat gold, colorful handpainted sweatshirts designed exclusively for the BSO by local artists, and Symphony Hall tins filled with potpourri in various scents. The Shop's two locations—in the Huntington Avenue stairwell near the Cohen Wing, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. Both carry a unique selection of books, toys, greeting cards, neckties, and tote bags, as well as the latest BSO and Pops recordings and the ever-popular Symphony mint and bark from Harbor Sweets. Telephone orders are accepted at (617) 267-2692 anytime and will be filled promptly. All proceeds from the Symphony Shop benefit the Boston Symphony Orchestra.

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We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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Seiji Ozawa



Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. In 1970 he was named an artistic director of the Boston Symphony Orchestra's Tanglewood Festival.

Seiji Ozawa was named music director of the Boston Symphony Orchestra in 1973 following a year as the orchestra's music adviser; he is now in his sixteenth year as music director of the Boston Symphony Orchestra. With the Boston Symphony Orchestra he has led concerts in Europe, Japan, and throughout the United States; in March 1979 he and the orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week, ten-city tour to England, the Netherlands, France, Germany, Austria, and Belgium.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include appearances at Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where in 1983 he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*, a performance recently issued on compact disc.

Mr. Ozawa has a distinguished list of recorded performances to his credit, with the Boston Symphony Orchestra, the Berlin Philharmonic, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra, among others. His recordings appear on the CBS, Deutsche Grammophon, EMI/Angel, Erato, Hyperion, New World, Philips, RCA, and Telarc labels.

Seiji Ozawa won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series. He holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1988-89

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Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wilfinger

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Violas

Burton Fine
Charles S. Dana chair
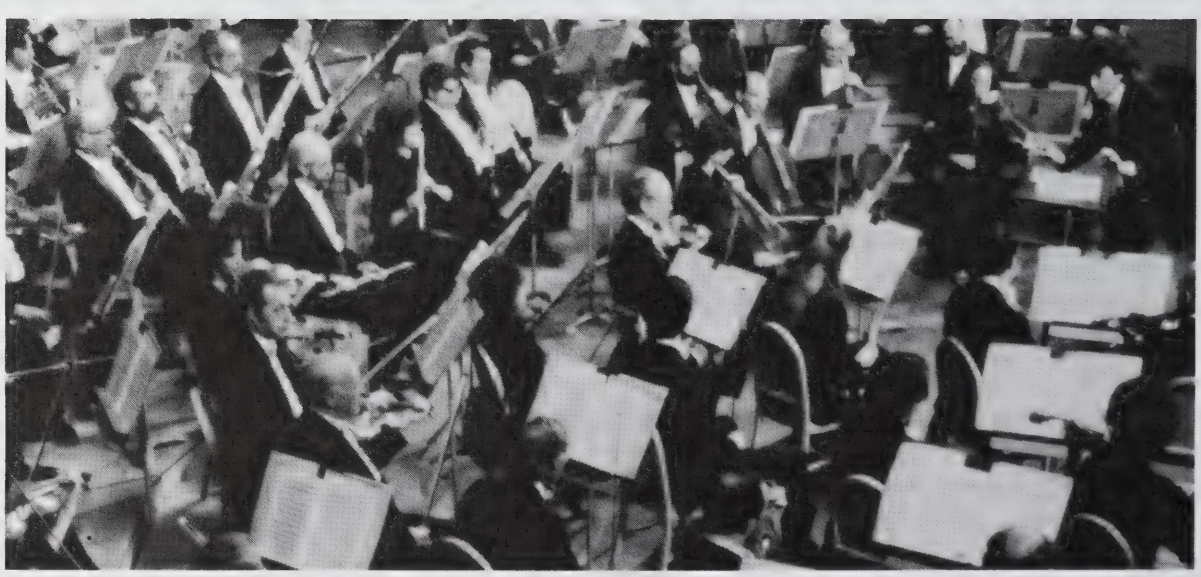
Patricia McCarty
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

**Participating in a system of rotated seating within each string section*

‡On sabbatical leave

§Orchestra Fellow, Music Assistance Fund; also supported by a grant from Aetna Life & Casualty Company





Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
‡Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
§Owen Young

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
‡Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
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Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

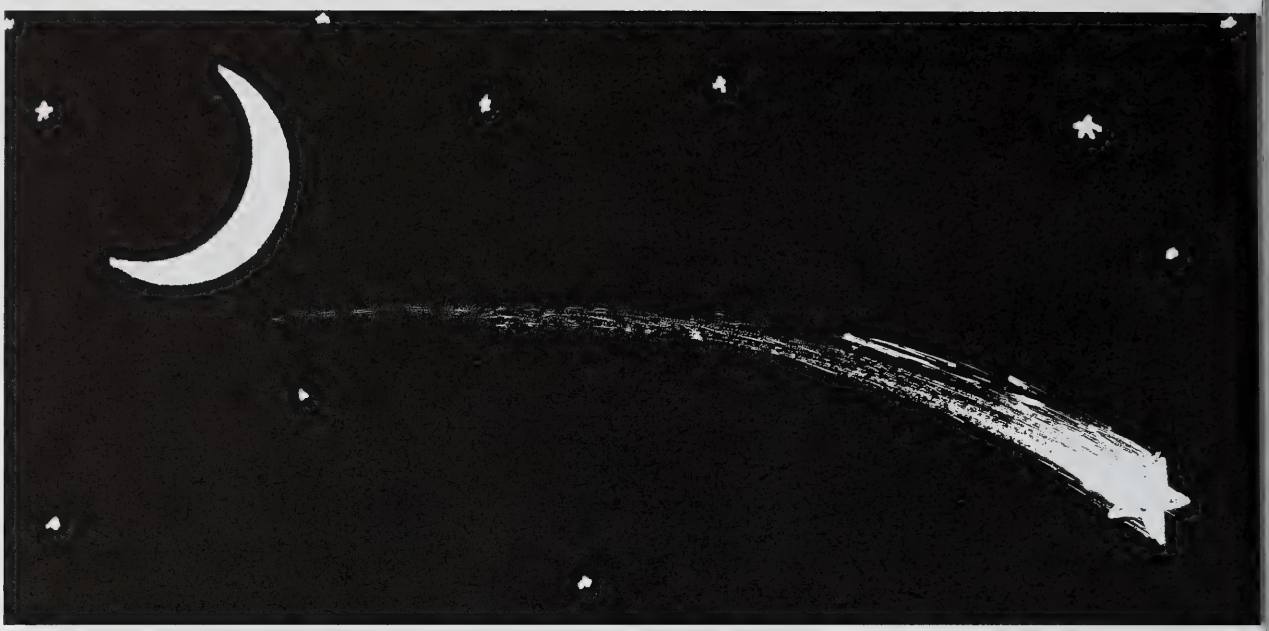
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

Now in its 108th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

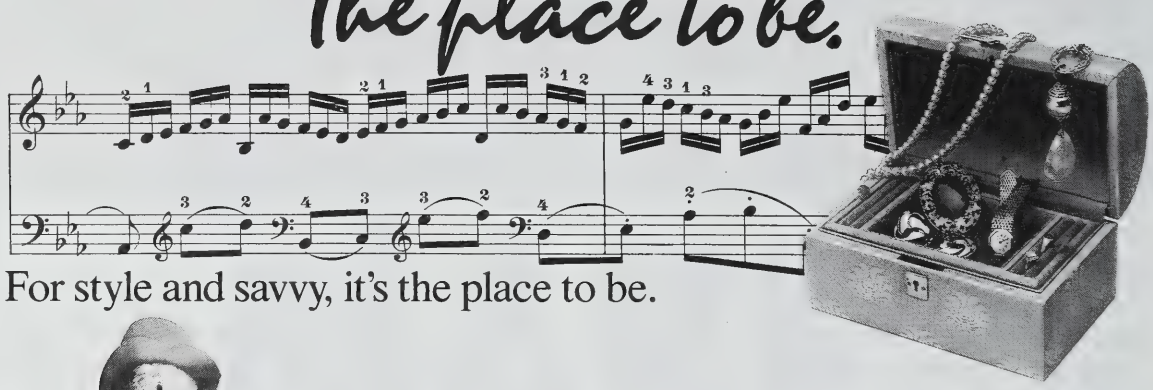
Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the



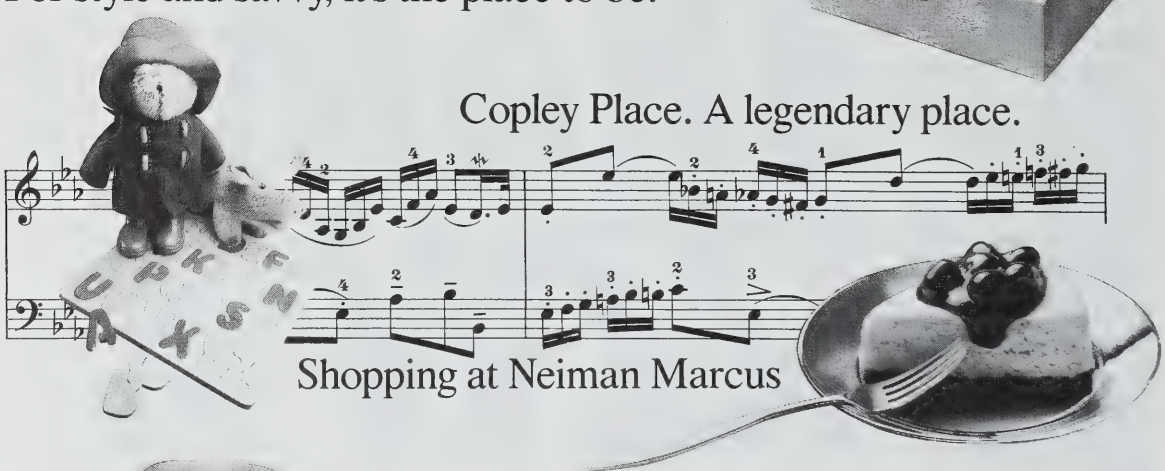
The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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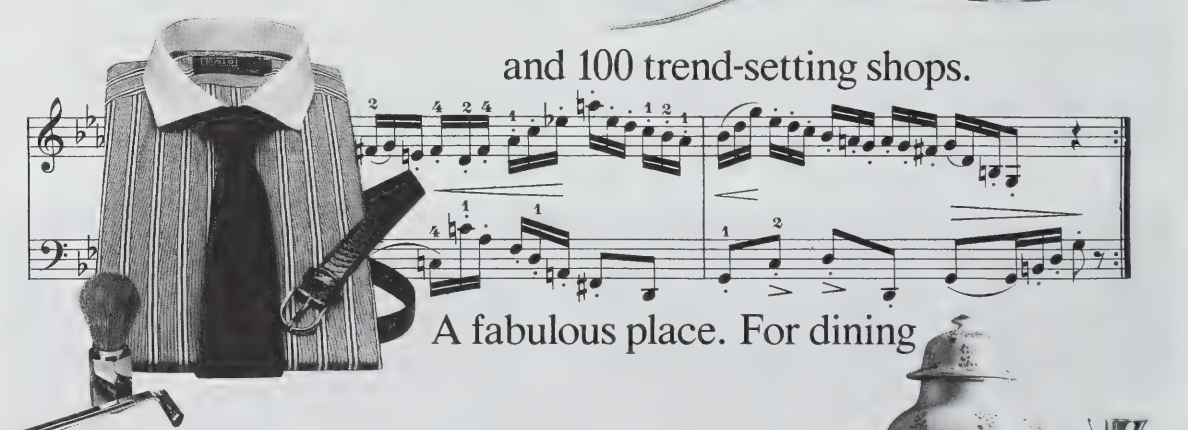


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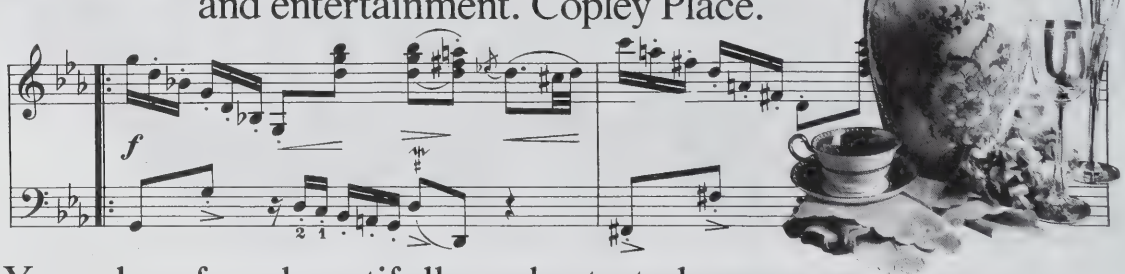
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appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition that would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

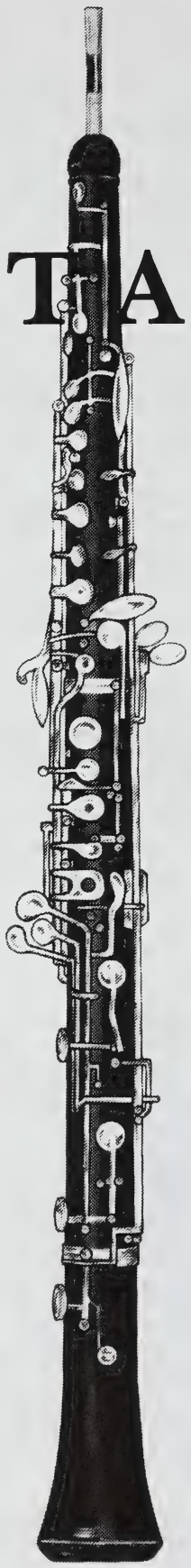
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his sixteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a newly initiated program including such prominent composers as John Cage, Hans Werner Henze, Peter Lieberson, and Bernard Rands. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



TAKE NOTE

The precursor of the oboe goes back to antiquity — it was found in Sumeria (2800 BC) and was the Jewish *halil,* Greek *aulos,* and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe* which name is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Charles H. Watkins has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts. • Whatever the special insurance protection challenge, Charles H. Watkins & Co. will find the solutions you need.

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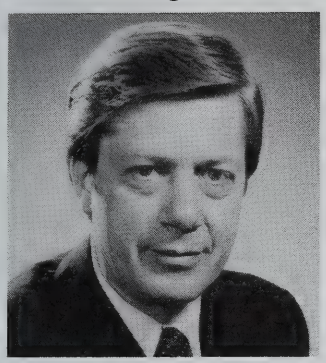
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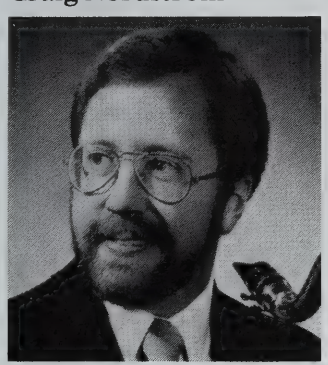
The Boston Symphony program book will feature biographies of orchestra members on a regular basis throughout the season.

Thomas Gauger



Tom Gauger was born in Wheaton, Illinois, and studied percussion at the University of Illinois with Paul Price and Jack McKenzie. During that time, he had the opportunity to play and record with Harry Partch, an experimental contemporary composer of the time who created his own instruments and wrote in a 43-tone octave. In the summer following his graduation from school, Mr. Gauger was asked to be percussionist at the first summer music festival in Saskatoon, Saskatchewan, in Canada. Following that he went to Oklahoma City, where he played in the Oklahoma City Symphony for four years. There, in addition to his duties with the orchestra, he taught at Oklahoma University and Oklahoma City University, played jazz in clubs, and went on tour once with Ray Eberly. Mr. Gauger joined the Boston Symphony Orchestra in 1963 and since 1965 has been on the faculty at Boston University and the Boston University Tanglewood Institute. He was a founding member of "The WUZ," a jazz ensemble made up of BSO of musicians and some of the finest jazz musicians from the Boston area. He has also played with Collage New Music, a contemporary music ensemble founded by his BSO colleague Frank Epstein. In 1969 Mr. Gauger started a small business in the manufacture of drum sticks and accessories. He also writes and publishes his own music for percussion and has had several commissions to do so.

Craig Nordstrom



Born in Denver, Colorado, Craig Nordstrom became the Boston Symphony Orchestra's bass clarinetist in 1979. Mr. Nordstrom is a graduate of Northwestern University, where he was a student of Jerome Stowell. Following graduation he was a member of the United States Marine Band in Washington, D.C. While in Washington, Mr. Nordstrom earned his master of music degree from the Catholic University of America. Before joining the Boston Symphony, he was the bass clarinetist in the Vancouver Symphony and the Cincinnati Symphony.

Jerome Patterson



Born in New York City, cellist Jerome Patterson studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. Locally, in addition to his activities at Symphony Hall, he has performed with the Brockton Symphony, the Worcester under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

Biographies of Boston Symphony Orchestra members will continue to appear in the program book next season. Publication of a newly updated "Know Your Orchestra" book, to include biographies of every Boston Symphony Orchestra player, is planned for next year as well.



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Chester Schmitz



Principal tuba of the Boston Symphony Orchestra and the Boston Pops Orchestra since 1966, Chester Schmitz began playing the instrument in Vinton, Iowa, when he was fourteen. Mr. Schmitz studied at the University of Iowa School of Music, where his principal teacher was William Gower, Sr. He played with the University Symphony Orchestra and Band, and he was a member of the Hawkeye Marching Band which performed in the 1959 Rose Bowl. Mr. Schmitz was a winner in the 1962 Women's Association of the Minneapolis Symphony Orchestra Young Artists Competition. Two years later he was invited to become principal tuba with the Minneapolis Symphony Orchestra, but he was unable to accept because he was serving in the military. From 1963 to 1966, Mr. Schmitz served with the U.S. Army Band in Washington, D.C., where he also performed as a double bass player with the Army Stage Band and the White House Strollings Strings. As part of his duties, he marched in the funeral procession of the late President John F. Kennedy. With William Steinberg conducting, Mr. Schmitz was soloist with the Boston Symphony Orchestra in the Tuba Concerto of Ralph Vaughan Williams. In 1970 he became the first member of the Boston Pops Orchestra to appear as soloist in a televised performance, in *Tubby the Tuba*, with Julia Child narrating and Arthur Fiedler conducting. In 1985 he gave the world premiere of the Concerto for Tuba and Orchestra by John Williams, a piece written for him during the hundredth-anniversary year of the Boston Pops Orchestra.

Raymond Sird



Born in Worcester, Massachusetts, violinist Raymond Sird was the first member of his family to undertake a musical career. He studied at the New School of Music in Philadelphia, where he was a student of Jascha Brodsky and had chamber music coaching with both Jascha Brodsky and Orlando Cole. From 1952 to 1955 he was a member of the Cleveland Orchestra, after which he was appointed assistant concertmaster of the New Orleans Symphony. A member of the Boston Symphony Orchestra since 1960, Mr. Sird performs chamber music regularly and was a founding member of the Gabrielli String Quartet, performing in that group with several of his BSO colleagues for many years.

John Stovall



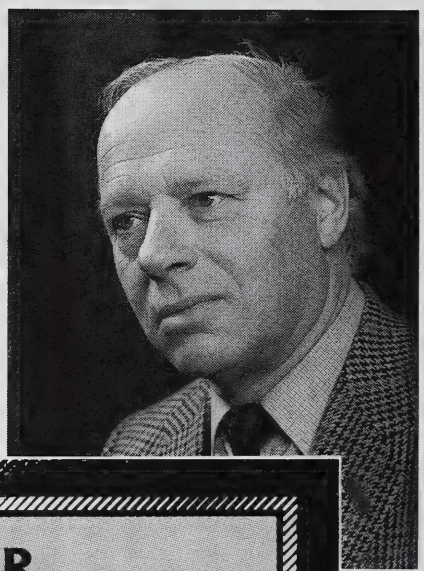
Born in 1958 in Casper, Wyoming, bass player John Stovall studied piano while in grade school and high school; he began playing the double bass while in high school. Mr. Stovall began his college studies in 1978 with Stuart Sankey at the University of Texas, then transferred to the New England Conservatory of Music to study with BSO assistant principal bass player Lawrence Wolfe; he received his bachelor's degree in double bass performance from the New England Conservatory in 1983. Following a year as a freelance performer in the Boston area, Mr. Stovall played with the Houston Symphony, the New Orleans Symphony, and the Indianapolis Symphony before joining the Boston Symphony Orchestra at the start of the 1988-89 season. A Tanglewood Music Center Fellow during the summers of 1981 and 1982, he has also participated in the Grand Teton Music Festival, the Aspen Music Festival, and the Congress of Strings in Seattle, Washington.

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BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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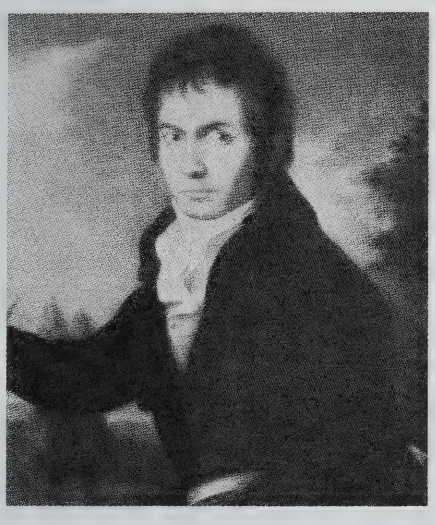
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Ludwig van Beethoven
Symphony No. 6 in F, Opus 68, *Pastoral*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Beethoven did the bulk of the composing of the Sixth during the fall of 1807 and the early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed—along with the Fifth Symphony, the Fourth Piano Concerto, the Choral Fantasy, and several movements of the Mass in C, Opus 86, all in their premiere performances as well—on December 22, 1808, at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842. Forty years later the Boston Symphony Orchestra played the Pastoral *Symphony under Georg Henschel in the inaugural season on January 6, 1882. Since then the BSO has performed it under the baton of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Ferdinand Leitner, Leonard Bernstein, Klaus Tennstedt, Seiji Ozawa, and Michael Tilson Thomas, who gave the most recent Tanglewood performance in August 1984. Klaus Tennstedt gave the most recent subscription performances in January 1987. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.*

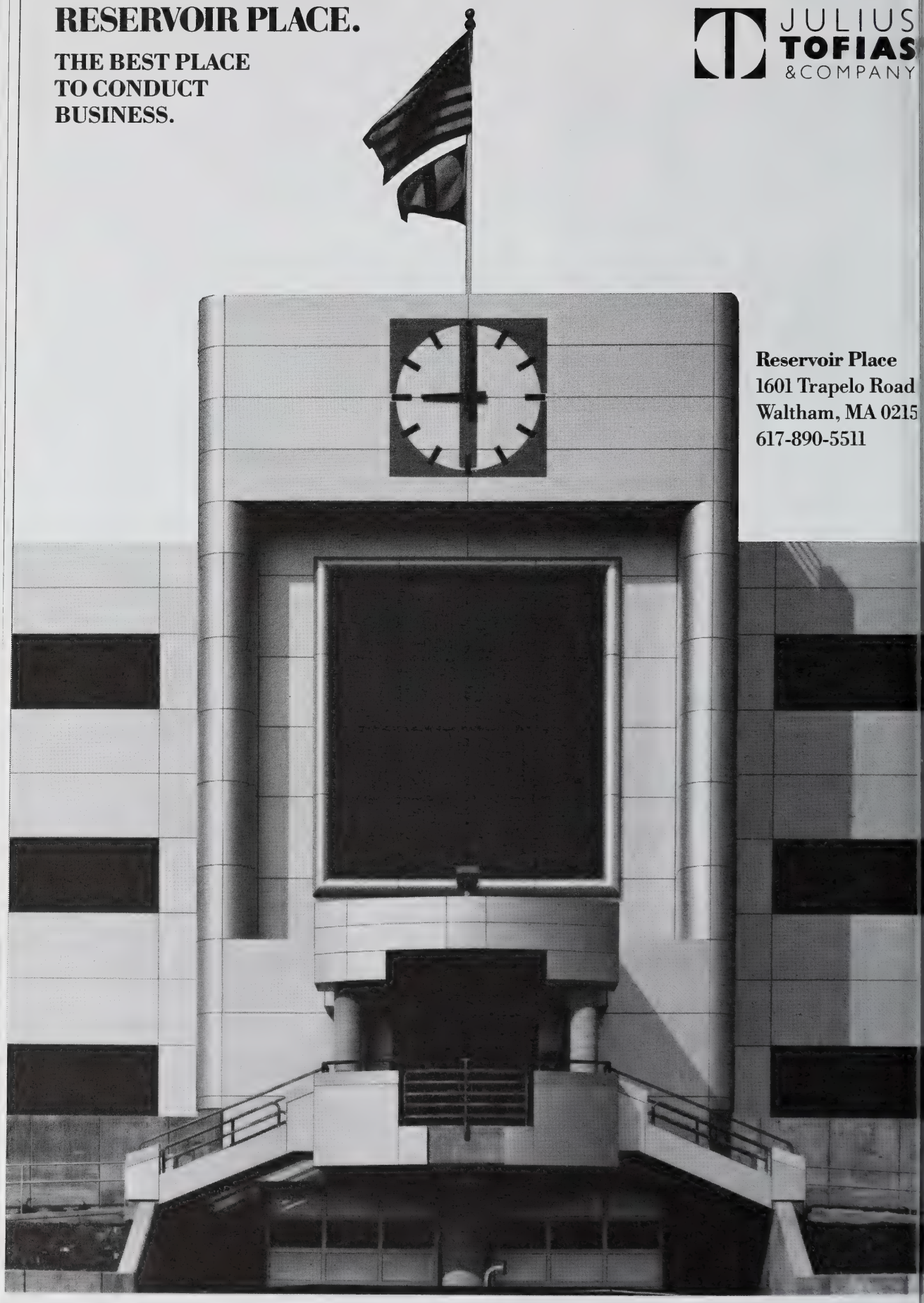
The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today—especially because the ramparts themselves have been removed and turned into the giant Ringstrasse, the multi-lane thoroughfare that girdles the old center of Vienna), and during his summers spent



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outside of town he would be outdoors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all of the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently completed by the summer of 1808, since on September 14 he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused discussion of the new symphony—a debate that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really only brief images, just enough to suggest a setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

Many romantic composers and critics saw in this program a justification for the most abstruse kinds of storytelling in symphonic writing, but the program is certainly not necessary for an understanding of the music as Beethoven finally left it, for there is nothing here that departs from expectation *simply* for narrative reasons. Still, there have been some unlikely, even bizarre attempts to illustrate the symphony, which go from an 1829 production in London with six actors and a ballet company up to the detailed Disney scenario for *Fantasia*, replete with amorous centaurs, cupids, and a mighty Zeus throwing thunderbolts until he is tired and then curling up for a nap under a convenient cloud—a far cry from the composer's intentions.

Much more important for an understanding of Beethoven's view than the headings of the movements is the note that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.

Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—with the *Pastoral* Symphony, given first on the program, identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the Razumovsky string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On

the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to

RIZZOLI

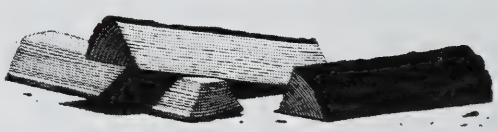
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get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral colors and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of woods, fields, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

Through the exposition and much of the development in the first movement, Beethoven seems to have had little difficulty in sketching the symphony. But in planning the retransition—the passage that returns to the home key for the beginning of the recapitulation—he encountered difficulties and sketched several possible courses. In the one finally used, Beethoven moves quickly from the rather distant key of E major by regular steps of closely related keys: A, D, G minor, to C, the dominant of the home key of F. Here we expect him to prolong the harmonic tension and give us a crashing, dynamic arrival at the home key—but he sidesteps. Instead, he slips *past* F to the subdominant, B-flat, and quietly returns home by that most unusual course (the subdominant to tonic progression is the same one that produces an "Amen"—it is relaxed, not at all dramatic).

After sketching that version, Beethoven apparently suffered a momentary loss of nerve. Perhaps the return home was not clearly enough marked? It certainly differed from the corresponding point in most of his middle-period works. So he tried again and sketched a return by way of the dominant to a fortissimo statement of the main theme in the full orchestra. Further reconsideration apparently led him to realize that the louder, more powerful return was simply too strong for a movement as genial and relaxed as this one was, but he found a way of having his cake and eating it too. He returned to the original version, using the quieter subdominant approach to his home key; but, once having achieved F major, he could generate a loud statement in the orchestra by way of dominant harmony without its receiving undue weight, since it was no longer *the* return. Thus he reworked the more "dramatic" sketch and embedded it into the body of the recapitulation. This detail illustrates Beethoven's own sense of the kind of expressive character the *Pastoral* Symphony was turning out to have, and his determination to keep all parts of it consistent with its character, however much it might diverge from our expectations on the basis of his other works. This, of course, is the mark of a great composer: the so-called "standard" forms are not simply molds into which he pours so many tunes, but rather they are an organic response to the musical ideas generated from the very beginning of the piece.

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the

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richness of material is most satisfying. Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic output did he link the movements of a symphony so that they would be performed without a break. Significantly, this happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense: the scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm." In both symphonies the transition moves from harmonic darkness and tension to the light of a major key established at the beginning of a new movement. It is characteristic of Beethoven to demonstrate that he can reach his goal in two opposing ways: in the Fifth, by way of a massive crescendo to a powerful fortissimo point of arrival; in the Sixth, by a steady decrescendo from the height of the "storm" to the tranquility of the clear weather that follows.

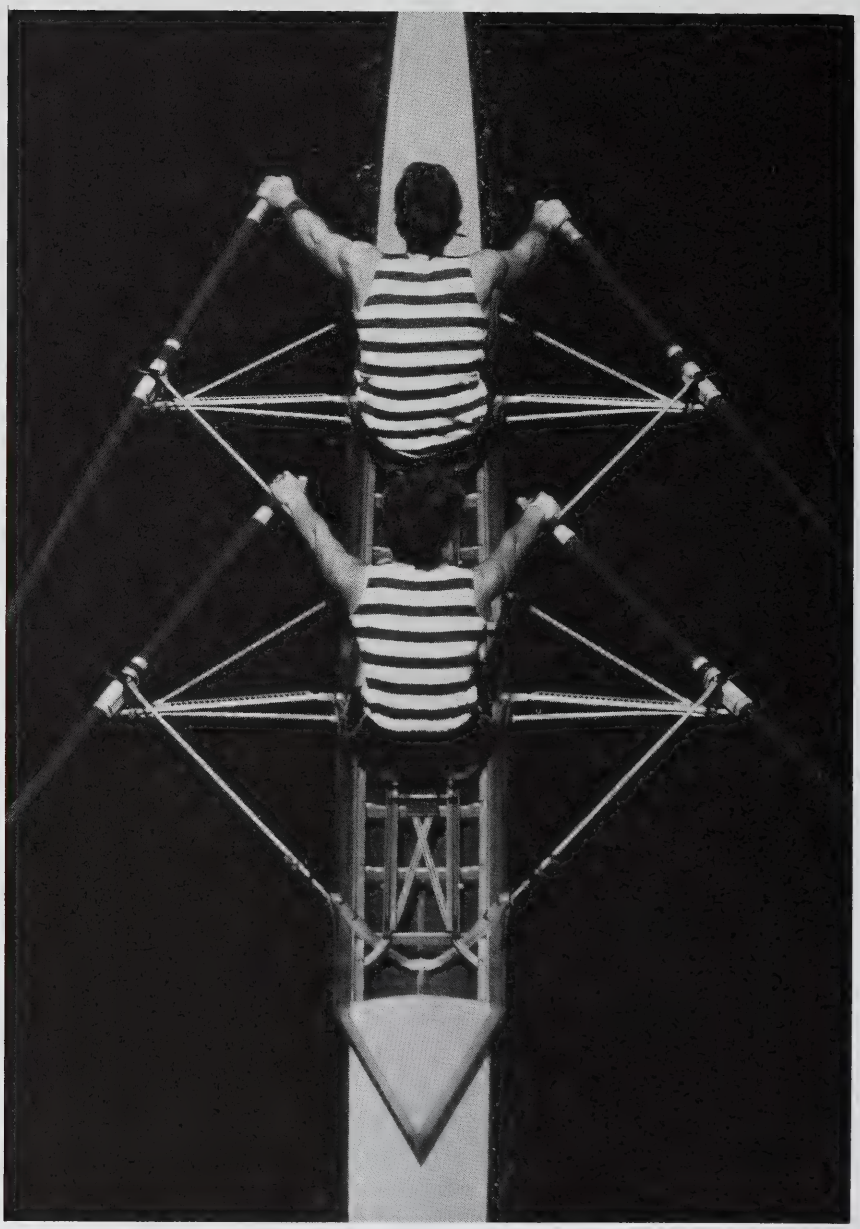
All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes. This is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling.

The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke of Beethoven's orchestration here with the greatest admiration, and he helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm.

As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in a world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—Steven Ledbetter

Perfect Harmony

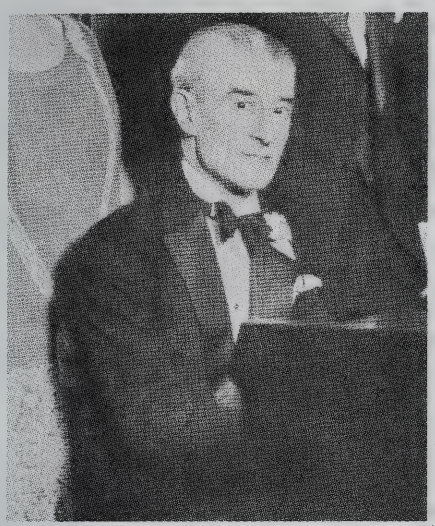


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Maurice Ravel
Daphnis and Chloé



Joseph Maurice Ravel was born at Ciboures, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis and Chloé *in 1909; the piano score was published in 1910. Ravel completed the fully scored* Daphnis and Chloé *in 1911, though there was some recasting of the "Bacchanale" after a private hearing, so that the present form of the work was not ready until April 5, 1912. By that time the first concert suite had already been performed, on April 2, 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance in a production by Diaghilev's Russian Ballet at the Châtelet on June 8, 1912. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. By far the greater number of Boston Symphony Orchestra performances of* Daphnis *have been of the second suite, which was introduced to the orchestra's repertory by Karl Muck on December 14 and 15, 1917. It was also performed here under the direction of Pierre Monteux, Serge Koussevitzky (129 performances between 1925 and 1949!), Charles Munch (95 performances between 1949 and 1965!), Richard Burgin, Eugene Ormandy, Seiji Ozawa, Milton Katims, Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, and André Previn. The complete ballet was introduced here by Charles Munch on January 21 and 22, 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. Other complete BSO performances have been led by Michael Tilson Thomas, Seiji Ozawa, and Charles Dutoit, who conducted the most recent Tanglewood performance in August 1983. Pierre Boulez conducted the most recent subscription performances in March 1986, with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Except for Boulez's performances, all the performances since 1974 in Boston and at Tanglewood have included the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, snare drums, cymbals, antique cymbals, triangle, tambourine, tam-tam, castanets, celesta, glockenspiel, wind machine, two harps, strings, and wordless chorus.*

Margaret Drabble, writing in the *Oxford Companion to English Literature*, calls the literary source for Ravel's ballet *Daphnis and Chloé* "the finest of Greek romances." The tale, written in prose by a shadowy author known only as Longus (whose dates can only be estimated as second or third century A.D. through the problematic device of stylistic analysis), is unusual among Greek stories in prose for its attention to character. The setting was an idealized landscape of shepherds and shepherdesses, nymphs and satyrs—a tradition going back in lyric poetry to Theocritus (third century B.C.); it was to have a long history in post-classical literature as well. Greek literature was strongest in epic and lyric poetry, drama, and history; most of the surviving output of narratives rises only rarely above the level of "pulp fiction" (if the anachronism can be admitted for the sake of comparison), with emphasis on plot alone, and very little attention to the other elements that make for high art. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular



A WORLD OF STYLE

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fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome.

Daphnis and Chloé has some of these elements, to be sure, but the emphasis is elsewhere: on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity. So powerful is Longus' psychological analysis—and his description of the sex act—that the book has been regarded as pornographic throughout much of literary history. These circumstances, maintains Margaret Drabble, have kept *Daphnis and Chloé* from receiving the critical attention that its "charm and genuine artistry" would normally have won for it.

It is moot whether Ravel was concerned about this issue when he came to compose the ballet. The idea was more or less thrust upon him by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine had wanted to do a Greek ballet since 1904, when he saw Isadora Duncan dance in St. Petersburg. He created a two-act scenario for a *Daphnis and Chloé* and proposed to the directors of the Maryinski Theater in St. Petersburg that the work would show "artistic unity of conception . . . a unity of the three elements—music, painting, and plastic art." Most important, "the whole meaning of the story can be expressed by the dance." Nothing came of the idea at the time, but Fokine continued to urge his scenario, and it was finally to reach fruition in France.

The Russians conquered Paris (artistically speaking) for the first time in 1907, when Diaghilev presented five concerts at the Opéra. In 1908 he brought out *Boris Godunov* (with Chaliapin in the title role), and the following year he appeared for the first time with the Ballets Russes, which were to win him lasting fame. The earliest



Vaslav Nijinsky

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productions were brilliantly mounted versions of existing works—the Polovtsian Dances from Borodin's *Prince Igor* and a dance version of Rimsky-Korsakov's *Scheherazade*. But Diaghilev commissioned new scores as well, and to that end he sought out the brightest composers on the scene in Paris and Russia. His collaboration with Stravinsky over the course of two decades was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others. He commissioned artists like Picasso to design the sets and costumes for some of these, and the choreography of his ballets was created by Fokine, Massine, Nijinsky, and Balanchine.

Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, even before the Ballets Russes had become established as an artistic vanguard. He was dissatisfied with Fokine's scenario, though, and their collaboration was complicated by mutual unfamiliarity with one another's language. In June 1909 Ravel wrote to a friend:

> I must tell you I've just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night, work until 3 a.m. What complicates things is that Fokine doesn't know a word of French, and all I know of Russian is how to swear. In spite of the interpreters, you can imagine the savor of these meetings.

Despite the long hours, the score was not finished for the "next" Russian season; it was barely begun. Ravel worked on it during the spring of 1910 and completed a piano score by May. But he was not entirely satisfied, and he substantially reworked the finale in 1911 and completed the scoring in that year. The problem then was to mount the work on the stage.

Fokine's original idea of setting a ballet in ancient Greece lost some of its novelty when Diaghilev insisted that he choreograph Nicholas Tcherepnin's *Narcisse*; Leon

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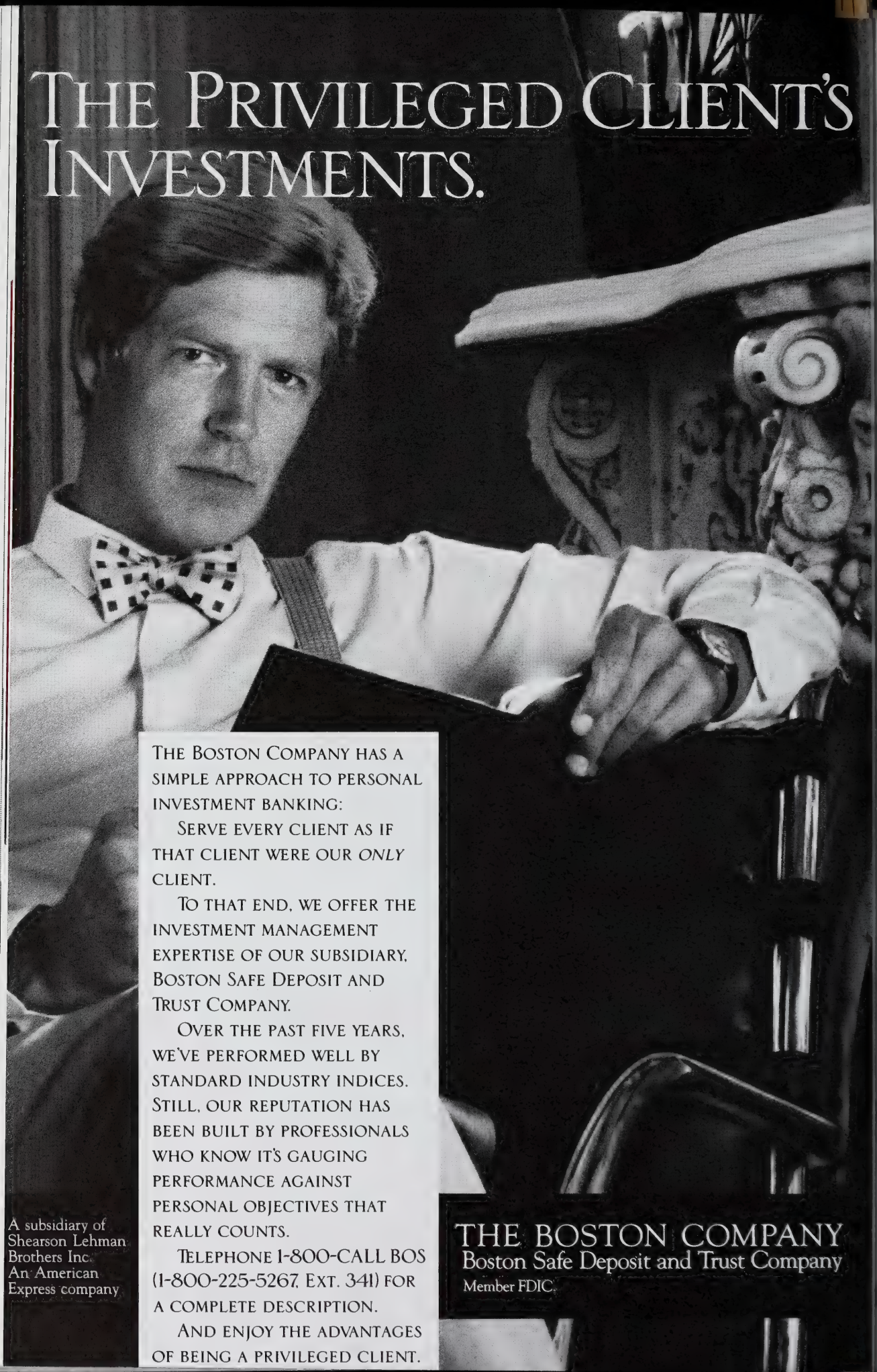
Bakst's ideas for the design of *Daphnis* were also used in this project. To make matters far more complicated, the *premier danseur* of the Russian Ballet, Vaslav Nijinsky, who was also Diaghilev's lover, was planning a Greek ballet of his own, one designed to imitate the figures on a Greek frieze, presented in profile. The musical score chosen for this work was Debussy's *Prélude à l'Après-midi d'un faune*. Diaghilev was determined to do everything in his power to make a success of Nijinsky's first essay as a choreographer, but he was at the same time concerned about Fokine's reaction. A second Greek ballet in the 1911 season might be construed as a slap in the face, given Fokine's long interest in such a subject. So he postponed the *Faun* to the 1912 season.

Even then, though, things were not noticeably better. Since Nijinsky was dancing the principal role in both his own *Faun* and Fokine's *Daphnis*, the works had to be given on different programs. The Debussy ballet came first; it was produced on May 29, 1912, and caused an immediate sensation, especially for Nijinsky's dancing, which was regarded as scandalously erotic. *Daphnis* was to be premiered a week later, on June 5, but Diaghilev asked Fokine to cancel it entirely. Ravel was caught in the middle of a bitter power struggle between impresario and choreographer. In the end, the premiere was postponed three days; *Daphnis* finally appeared on June 8, though not before Fokine and Diaghilev had argued more violently than ever over its placement on the program.

It is not clear whether Diaghilev's opposition to the production of *Daphnis* grew out of a dislike of Fokine's choreography (which was certainly more traditional than Nijinsky's for the *Faun*) or out of a desire to emphasize the piece in which Nijinsky was both principal dancer and choreographer. It was, in any case, the composer who suffered most. Ravel's experience with the production of the ballet—the seemingly endless delays, the arguments among the participants—quite naturally cooled his enthusiasm for such work in the future. Thus, even though *Daphnis and Chloé* is his largest and finest orchestral work, there was no likelihood of another such score to follow.
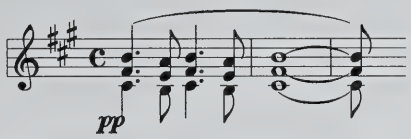
The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. The phrase is bound to be repeated, so that whatever the dancers have just done on the right foot they can now do on the left. Phrase after phrase piling up with such simpleminded squareness can leave the listener—especially in a concert performance, without dancing to take one's mind off the music—utterly stupefied.

Daphnis and Chloé, though, is an entirely different matter. When heard in its entirety, it offers ample evidence to counter the canard that Ravel was a miniaturist pure and simple, unable to sustain larger musical structures. Ravel himself called it a "Choreographic Symphony in Three Parts." He wrote in a biographical sketch that the work was "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work." The harmonic structure and the development and transformation of the principal thematic ideas can only be perceived, of course, in performances of the complete score. When one of the two suites that Ravel drew from the ballet is heard by itself, the listener loses the sense of connection. However gorgeous the individual sections may be—and they *are* gorgeous!—they cannot have the same impact as when they become part of the entire structure. The ballet works in the theater because Ravel's music unfailingly supports the scenario with colorful and rhythmic invention; and it works in the concert hall because its harmonic and thematic structure make it memorable even when heard on its own, without the visual images of the stage. At the same time,
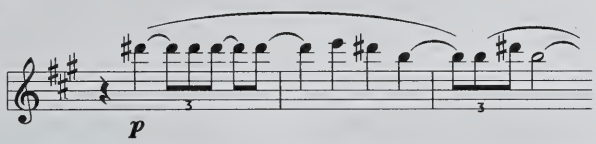

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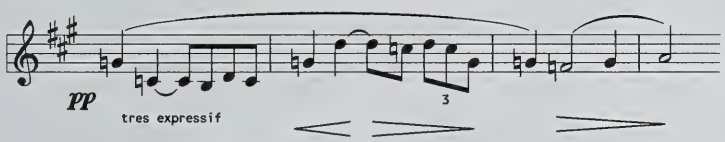
The scene is a grotto in a sacred wood. The figures of three nymphs, sculpted in archaic style, stand on a rock. To the left is a large rock resembling the figure of Pan, half-man, half-goat. It is a sunny afternoon. The horns and the chorus offer a hushed dialogue in a gently hovering dotted figure that will be heard frequently throughout the work:



A solo flute high above the sustained chords of the strings introduces a theme that will prove important:



and a solo horn, pianissimo, presents the most important theme of the entire score:



As the rhythm becomes more animated (in triplets), young men and women appear with baskets of fruit to be presented as offerings to the nymphs of the grotto. They

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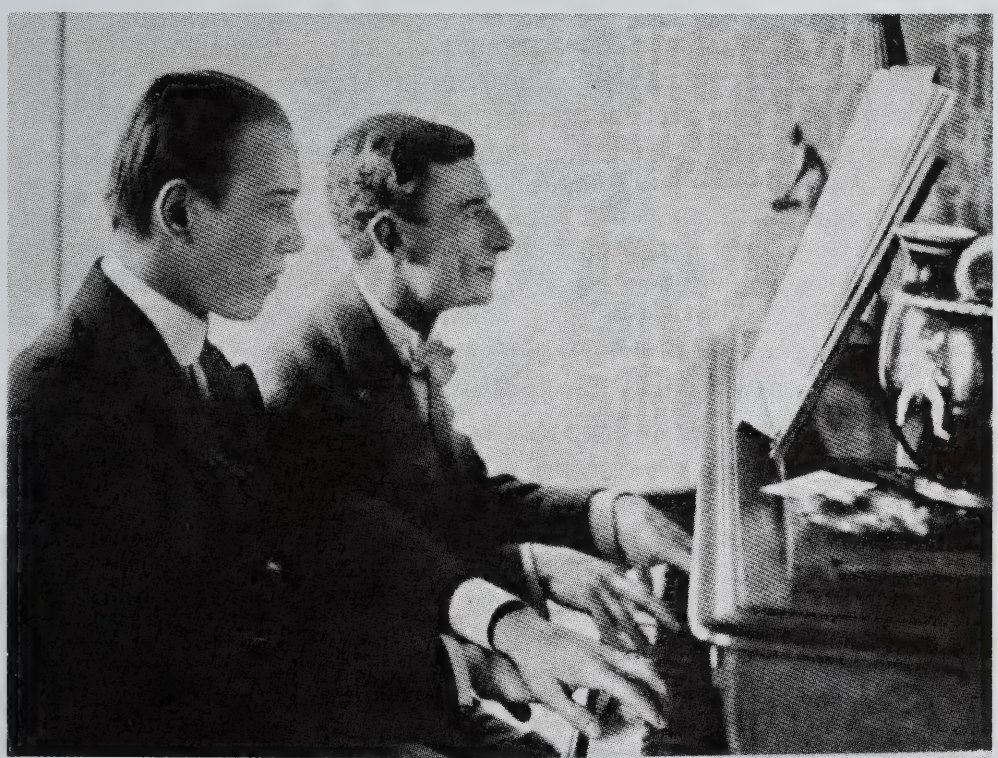
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perform a dignified "Religious dance." When Daphnis enters briefly in the background, we hear Example 3 in the oboe, restated at once in the flute when Chloé arrives. The religious dance continues and builds to a climax. Daphnis and Chloé reenter downstage (their theme now in octaves in the woodwinds) and prostrate themselves before the altar. All present are sweetly moved (Example 2 in solo violin) by the sight of this innocent young couple.

The young girls induce Daphnis to join them in a lively 7/4 dance. When Chloé objects, the young men begin dancing with her (in a passage beginning with strings alone). She attracts the attention of a young drunkard, Dorcon. At the end of the dance, to some gestural miming music, Dorcon offers to embrace Chloé, but Daphnis pushes him away and approaches Chloé himself. The other young men form a circle around Chloé and propose a dance competition, the winner of which will win a kiss. Dorcon performs a grotesque dance in 2/4 time, with the bassoons leading the way and chattering woodwinds making fun of him, and by the end the entire crowd is laughing along. Now Daphnis performs a light and graceful dance in a slow 6/8 time. Eventually the crowd invites Daphnis to claim his reward. Dorcon attempts to steal a kiss as well, but the crowd sends him away with laughter.

The crowd is struck dumb at the sight of the innocent embrace of Daphnis and Chloé (expressive restatement of Example 3 in the strings). They lead Chloé away, leaving Daphnis to ponder the mysteries he is beginning to sense. He lies down at full length on the ground, his face cradled in his hands, thinking about what has happened.

A slithery clarinet figure in thirds marks the arrival of Lyceion, a married woman with lustful intentions toward Daphnis. She dances enticingly, artfully dropping a veil, then a second. (At this point the ballet departs from the plot of Longus' romance—certain things are not possible on the stage.) Suddenly there is a violent interruption. A horde of pirates is attacking. Daphnis runs off to find and protect Chloé, but he misses her, and she enters to take refuge by the altar. The pirates seize



Nijinsky and Ravel playing from a score of "Daphnis and Chloé," 1912



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her and carry her away. Daphnis reenters, finds her sandal, and curses the gods for failing to protect her (all this has taken place in less than a minute).

Suddenly a light appears around the statues of the nymphs at the altar (gentle tremolo in the strings). A flame burns in the grotto, illuminating the statues, which come to life and perform a stately dance. They become aware of the weeping Daphnis and lead him to the rock at the left, where they invoke Pan, who appears more and more clearly. A magical passage—magical because so utterly unexpected—for *a cappella* chorus marks the end of the scene.

The scene changes to the pirates' camp on the seashore. The pirates perform a vigorous, brutal dance. At its conclusion Chloé is brought in, her hands tied. The pirate chieftain Bryaxis orders her to dance, and she dances out her supplication—though twice she attempts to flee, each time to be brought back before the pirates. She abandons herself to despair and thinks of Daphnis (English horn solo). Bryaxis lifts her up in triumph.

Suddenly the mood changes. Sinister rustlings in the strings mark the charged atmosphere. The lights flicker, fantastic figures appear, terrifying the pirates. This is the doing of the god Pan (whose effect on mankind is to spread "panic," as his name indicates). Satyrs surround the pirates; the earth shakes. As the profile of Pan appears in a gigantic shadow, the pirates take to their heels in terror.

The scene reverts to that of the opening. It is still night. Daphnis sleeps at the entrance to the grotto. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloé; they find Daphnis and awaken him. He looks around for Chloé and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive," for full orchestra of Example 3). Daphnis notices that Chloé's head is illumined by a mysterious glow, which Daphnis recognizes as the sign of Pan's intervention.

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar (Examples 1 and 2 in combination). A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

—S.L.

More . . .

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of com-

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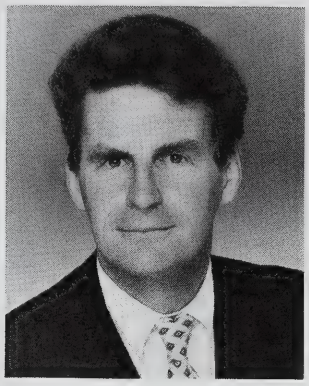
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position is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in the *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return to the first-movement recapitulation as discussed in the program note.

Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Bernard Haitink has recorded Beethoven's *Pastoral* Symphony with the Concertgebouw Orchestra in his complete set for Philips (also available on a single compact disc). Of other complete sets, I have particularly enjoyed the recordings by Herbert von Karajan with the Berlin Philharmonic (DG), Leonard Bernstein's most recent set, with the Vienna Philharmonic (DG), and George Szell's recordings with the Cleveland Orchestra (CBS). Leonard Bernstein's live-performance recording of the *Pastoral* Symphony with the Vienna Philharmonic is also available on a single CD, coupled with the *Leonore* Overture No. 3 (DG). The *Pastoral* has been very well treated on recordings. Some classic older readings have been reissued on compact disc, among them Bruno Walter's 1960 performance with the Columbia Symphony Orchestra, a mellow, glowing performance (CBS, coupled with the *Leonore* Overture No. 2). One of Otto Klemperer's most famous recordings, too, is of this symphony, now reissued on CD with music from *Egmont*, including vocal selections performed by Birgit Nilsson (Angel). Vladimir Ashkenazy offers an unmannered, genial reading with the Philharmonia Orchestra (London). Perhaps the most interesting of recent recordings is Roger Norrington's account on original instruments with the London Classical Players, noteworthy among other reasons for its very brisk tempos (EMI, coupled with the First Symphony).

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth, which is particularly informative on the score of *Daphnis and Chloé*. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback), though his treatment of *Daphnis* is limited to consideration of the suites; Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Bernard Haitink will record *Daphnis and Chloé* with the Boston Symphony Orchestra for Philips following these performances. Seiji Ozawa's performance of *Daphnis* with the Boston Symphony Orchestra was included in a boxed set, now out of print, containing all of Ravel's works for orchestra (DG). It is available on cassette, however, coupled with Stravinsky's *Petrushka* (DG). Other excellent recordings of the complete ballet on compact disc include Pierre Boulez's highly praised reading with the New York Philharmonic (CBS) and Charles Dutoit's version with the Montreal Symphony Orchestra (London). Charles Munch's older BSO performance is still available on LP, on the budget-priced Victrola label.

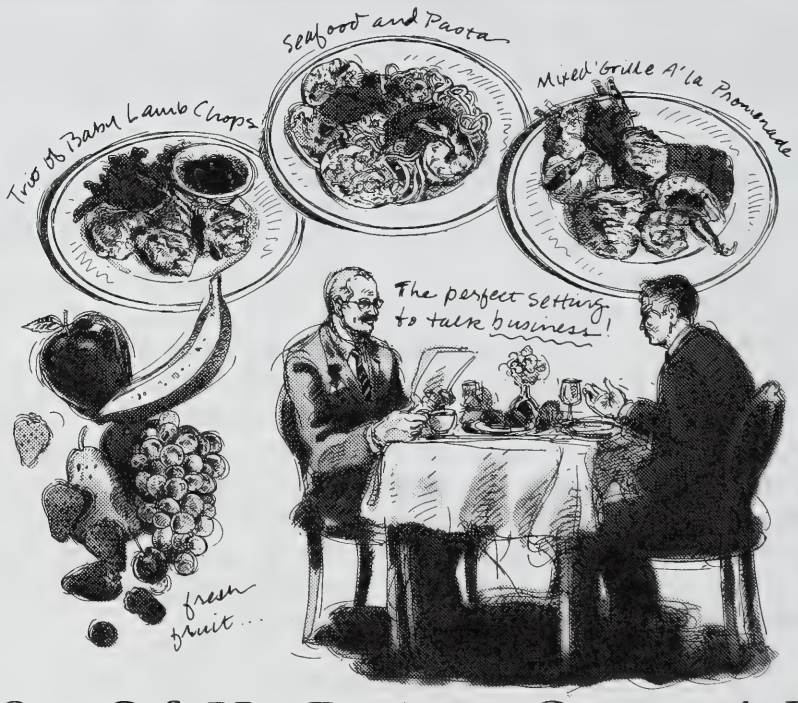
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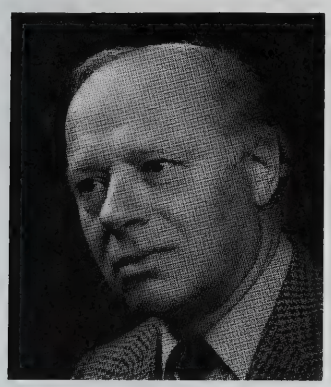


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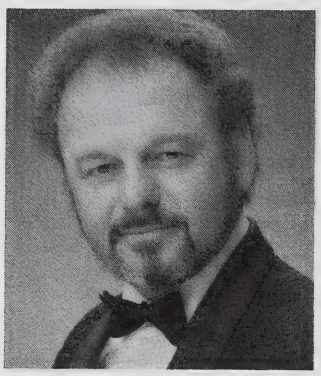
Bernard Haitink



One of today's most highly esteemed conductors, Bernard Haitink is music director at the Royal Opera House, where he conducts opera and ballet as well as concerts with the orchestra. His performances with the Royal Opera in recent seasons have included *Un ballo in maschera*, *Peter Grimes*, *Don Carlo*, *Arabella*, *Jenůfa*, *Der Rosenkavalier*, *Figaro*, and *Parsifal*. In 1978 he became music director at the Glyndebourne Festival, a position he held through the summer of 1988. In addition to performances at the Royal Opera House and at Glyndebourne, he has conducted many operas for television and video with both companies. In 1980 he conducted Glyndebourne performances of *The Rake's Progress* in Paris, and he has conducted their performances at the Proms on many occasions. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of the Concertgebouw Orchestra of Amsterdam from 1964 until the orchestra's centenary in April 1988, and he was principal conductor of the London Philharmonic from 1967 to 1979. He has toured widely with both these orchestras in Europe, the United States, and the Far East. With the Concertgebouw he has regularly visited the major festivals in the United Kingdom, including the Proms and Edinburgh; in the past few seasons he has appeared at the Royal Festival Hall and at the Proms with the London Philharmonic, the Philharmonia, and the BBC Symphony. Although his appointments leave little time for guest engagements, Mr. Haitink works regularly with the Bayerische Rundfunk in Munich, the Berlin Philharmonic, and the Vienna Philharmonic. In the United States he has conducted in Boston, Chicago, Cleveland, and New York, and at the Metropolitan Opera. Mr. Haitink has made many recordings for Philips, Decca, and EMI. Those with the London Philharmonic include music by Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams. His recordings with the Concertgebouw of the complete Mahler and Bruckner symphonies are ranked among the world's best. He has also recorded the complete symphonies and piano concertos of Beethoven with both those orchestras. With the Vienna Philharmonic he has recorded works by Brahms and Bruckner. Opera recordings for EMI include *The Magic Flute*, *Daphne*, and *Tannhäuser* with the Bayerische Rundfunk, and *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne and the London Philharmonic. His new recording of *Die Walküre* with the Bayerische Rundfunk has recently been released; he will finish recording the entire *Ring* during the next two seasons.

Bernard Haitink was created Honorary KBE in November 1977 in recognition of his enormous contribution to the artistic life of Great Britain. In April 1988, on the occasion of his final concert as chief conductor of the Concertgebouw, he was made a Commander of the Order of Oranje Nassau and was presented with the Gold Medal of the City of Amsterdam. He has also received the Gold Medal of the International Gustav Mahler Society and the Medal of Honor of the Bruckner Society of America. He is a Chevalier de l'Ordre des Arts et des Lettres, an officer of Belgium's Order of the Crown, an Honorary Member of the Royal Academy of Music, and a Fellow of the Royal College of Music. In June 1988 he was awarded an honorary doctorate of music by the University of Oxford. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973, then returned in November 1985 to conduct music of Mahler, Mozart, and Shostakovich. He will record Ravel's *Daphnis and Chloé* with the orchestra this season and will return next season for further performances and recordings.

Tanglewood Festival Chorus
John Oliver, Conductor



Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction. More recently, the chorus participated in performances under Seiji Ozawa's direction of Richard Strauss's *Elektra*, with Hildegard Behrens in the title role, in Boston, New York, and at Tanglewood; the performances this past November were recorded by Philips for future release on records and compact discs.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance, recently reissued on compact disc. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc also include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

The Tanglewood Festival Chorus, John Oliver, conductor, has recently been selected to help close a month-long International Choral Festival involving 4,000 performers and to take place in and around Toronto, Canada, throughout the month of June. The chorus will present an afternoon concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction on Friday, June 30, and take part in the festival's closing performance—Verdi's *Requiem* with the Toronto Symphony under the direction of Charles Dutoit—that same evening.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Michele M. Bergonzi
Margo Connor
Mary A.V. Crimmins
Christine P. Duquette
Carol S. Furneaux
Alice Honner-White
Jane C. Howell
Holly MacEwen Krafka
Sarah Jane Liberman
Barbara S. MacDonald
Jan Elizabeth Norvelle
Jennifer M. Pigg
Carrol Shaw
Joan Pernice Sherman
Noel Belanger Smith

Mezzo-sopranos

Maisy Bennett
Sharon Carter
Barbara Clemens
Arnalee Cohen
Evelyn M. Eshleman-Kern
Paula Folkman
Irene Gilbride
Toni Gustus
Thelma Hayes
Elizabeth Johnstone
April Merriam
Ada Park Snider
Julie Steinhilber
Dianne M. Terp
Elizabeth Wallace-Taylor
Constance L. Turnburke
Marguerite Weidknecht

Tenors

Antone Aquino
Richard A. Bissell
Michael P. Gallagher
J. Stephen Groff
David M. Halloran
Andrew Hamilton
George W. Harper
John W. Hickman
Warren D. Hutchison
James R. Kauffman
Edward J. Kiradjieff
John Vincent MacInnis
David E. Meharry
Gary L. Miner
David R. Norris
David Raish
Ronald Severson
Charles Wilson

Basses

Eddie Andrews
Jose R. Coronado, Jr.
James W. Courtemanche
Edward E. Dahl
John Duffy
Mark L. Haberman
Paul Koch
Timothy Lanagan
Lee B. Leach
David K. Lones
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STRAUSS
Elektra, Opus 58, Tragedy in one act by Hugo von Hofmannsthal — 7a
HILDEGARD BEHRENS, soprano (Elektra); NADINE SECUNDE, soprano (Chrysothemis); CHRISTA LUDWIG, mezzo-soprano (Klytemnestra); RAGNAR ULFUNG, tenor (Aegisth); JORMA HYNNINEN, baritone (Orest); BRIAN MATTHEWS, bass (Guardian to Orest, Old Servant); EMILY RAWLINS, soprano (Confidante to Klytemnestra, 4th Maid); DOMINIQUE LABELLE, soprano (Klytemnestra's Trainbearer); JOAN KHARA, mezzo-soprano (1st Maid); WENDY HILLHOUSE, mezzo-soprano (2nd Maid); DIANE KESLING, mezzo-soprano (3rd Maid); CYNTHIA HAYMON, soprano (5th Maid); MARITA NAPIER, soprano (Overseer); BRAD CRESSWELL, tenor (Young Servant); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Songs with orchestra: "Ich wollt' ein Straüsslein binden," "Wiegenlied," "Saüsle, liebe Myrthe," "Morgen" (the latter as encore) — 16
KATHLEEN BATTLE, soprano

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STRAVINSKY
The Fairy's Kiss 12
Octet for Wind Instruments 12
Symphony in C 11
Violin Concerto in D 22
ANNE-SOPHIE MUTTER, violin

TCHAIKOVSKY
Symphony No. 4 in F minor, Opus 36 21
GEWANDHAUS ORCHESTRA OF LEIPZIG,
KURT MASUR, conductor

THOMAS
"Je suis Titania," from *Mignon* 16
KATHLEEN BATTLE, soprano

WAGNER
Prelude to *Die Meistersinger von Nürnberg* 13
Prelude and "*Liebestod*" from *Tristan und Isolde* 13

WALTON
Concerto for Violin and Orchestra 10
MALCOLM LOWE, violin

WEBERN
Five Pieces for Orchestra, Opus 10 8

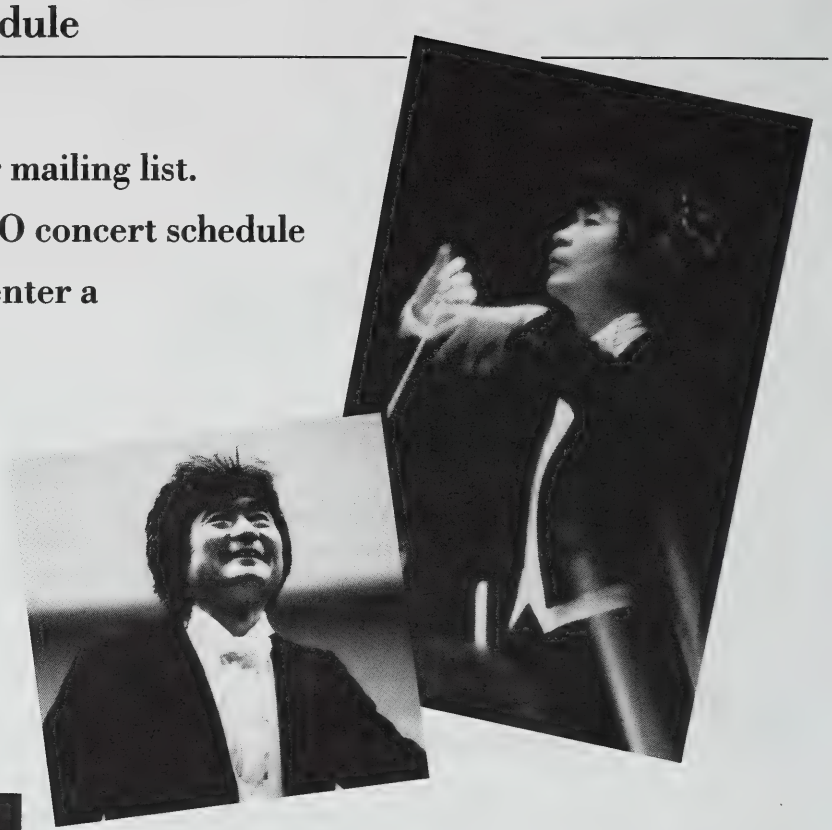
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	Week
SEIJI OZAWA, Music Director	Opening Night, 1, 7a (*Elektra*), 7, 8, 16, 17, 18, 22
DENNIS RUSSELL DAVIES	4
CHRISTOPH VON DOHNÁNYI	14
CHARLES DUTOIT	20
LEON FLEISHER	6
BERNARD HAITINK	23, 24
MAREK JANOWSKI	13
ERICH LEINSDORF	11, 12
JESÚS LÓPEZ-COBOS	15
HELMUTH RILLING	19
CARL ST. CLAIR, BSO Assistant Conductor	2
JEFFREY TATE	9, 10
PASCAL VERROT, BSO Assistant Conductor	5, 14*
DAVID ZINMAN	3

*Christoph von Dohnányi indisposed

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	Week
ALER, JOHN, tenor	9
BARSTOW, JOSEPHINE, soprano	Opening Night, 1
BATTLE, KATHLEEN, soprano	16
BEHRENS, HILDEGARD, soprano	7a
BRONFMAN, YEFIM, piano	12
BUNIN, STANISLAV, piano	3
CRESSWELL, BRAD, tenor	7a
DICKSON, STEPHEN, baritone	Opening Night, 1
FELTSMAN, VLADIMIR, piano	20
FLEISHER, LEON, piano	Opening Night
GENOVESE, ALFRED, oboe	7
GEWANDHAUS ORCHESTRA OF LEIPZIG, KURT MASUR, conductor	21
HAYMON, CYNTHIA, soprano	7a
HILLHOUSE, WENDY, mezzo-soprano	7a
HYNNINEN, JORMA, baritone	7a
KAVALOVSKI, CHARLES, horn	7
KESLING, DIANE, mezzo-soprano	7a
KHARA, JOAN, mezzo-soprano	Opening Night, 1, 7a
LABELLE, DOMINIQUE, soprano	7a
LOWE, MALCOLM, violin	10
LUDWIG, CHRISTA, mezzo-soprano	7a
McNAIR, SYLVIA, soprano	19
MATTHEWS, BRIAN, bass	7a
MUTTER, ANNE-SOPHIE, violin	22
NAPIER, MARITA, soprano	7a
OPPENS, URSULA, piano	4
PASTERNACK, BENJAMIN, piano	2
PEDROTTI, MARK, baritone	19
PERAHIA, MURRAY, piano	23
RANDLE, THOMAS, tenor	19
RAWLINS, EMILY, soprano	7a
SCHIFF, ANDRÁS, piano	14
SECUNDE, NADINE, soprano	7a
SHERMAN, RUSSELL, piano	5, 17
TRUSSEL, JACQUE, tenor	Opening Night, 1
ULFUNG, RAGNAR, tenor	7a
WALT, SHERMAN, bassoon	7
WRIGHT, HAROLD, clarinet	7
ZIMMERMANN, FRANK PETER, violin	7
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	Opening Night, 1, 7a, 19, 24

WORKS PERFORMED AT SYMPHONY HALL SUPPER CONCERTS DURING THE 1988-89 SUBSCRIPTION SEASON

	Week
BARTÓK	
Contrasts, for violin, clarinet, and piano	14
String Quartet No. 1, Opus 7	14/17
BEETHOVEN	
String Trio in C minor, Opus 9, No. 3	24
BRAHMS	
Trio in A minor for clarinet, cello, and piano, Opus 114	14
HARBISON	
Piano Quintet (1981)	5
HASENOEHRL	
Strauss's "*Till Eulenspiegel*"—*einmal anders*	13
HAYDN	
Trio in C for piano, violin, and cello, Hob. XV:27	14/17
MOZART	
Divertimento No. 10 in F for two horns and strings, K.247, with March, K.248	23
NIELSEN	
Woodwind Quintet in A, Opus 43	4
RAVEL	
String Quartet in F	24



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ROUSSEL
Trio for flute, viola, and cello, Opus 40 — 5

SCHUMANN
Märchenerzählungen, Opus 132, for clarinet, viola, and piano — 4
Trio No. 1 in D minor for piano, violin, and cello, Opus 63 — 13

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	Week
BABCOCK, MARTHA, cello	14
BARNES, ROBERT, viola	4
BEWICK, BONNIE, violin	14/17
BRACKEN, NANCY, violin	14
BUYSE, LEONE, flute	5
CASSITY, GWINDALE, piano	14
COOKE, JAMES, violin	5
DEVEAU, DAVID, piano	4
DIAZ, ROBERTO, viola	24
DIMITRIADES, TATIANA, violin	14/17, 24
GORDON, JUDITH, piano	5
HADCOCK, PETER, clarinet	14
HWANG, BO YOUP, violin	24
JEANNERET, MARC, viola	23
KATZEN, DANIEL, horn	23
KNUDSEN, SATO, cello	13
KUCHMENT, VALERIA VILKER, violin	23
LEFKOWITZ, RONAN, violin	5
LIN, LUCIA, violin	13
LUDWIG, MARK, viola	5, 14/17
MACKEY, RICHARD, horn	23
MARTIN, THOMAS, clarinet	4, 13
McCARTY, PATRICIA, viola	5
MENKIS, JONATHAN, horn	4
MILLER, JONATHAN, cello	24
MIYAMOTO, SAYURI, piano	14/17
MOERSCHEL, JOEL, cello	5, 23
ORLEANS, JAMES, double bass	13, 23
PASTERNACK, BENJAMIN, piano	13
PROCTER, CAROL, cello	14/17
RAPIER, WAYNE, oboe	4
ROSEN, JEROME, violin	24
SMALL, ROLAND, bassoon	4, 13
SMITH, FENWICK, flute	4
URITSKY, VYACHESLAV, violin	23
WADENPFUHL, JAY, horn	13

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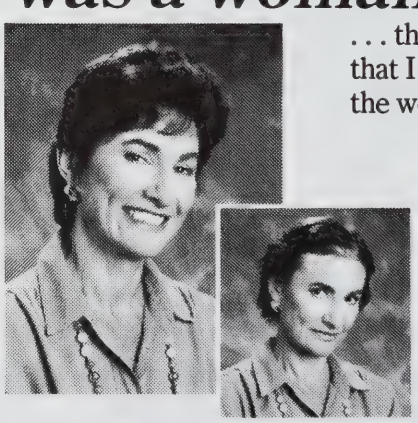
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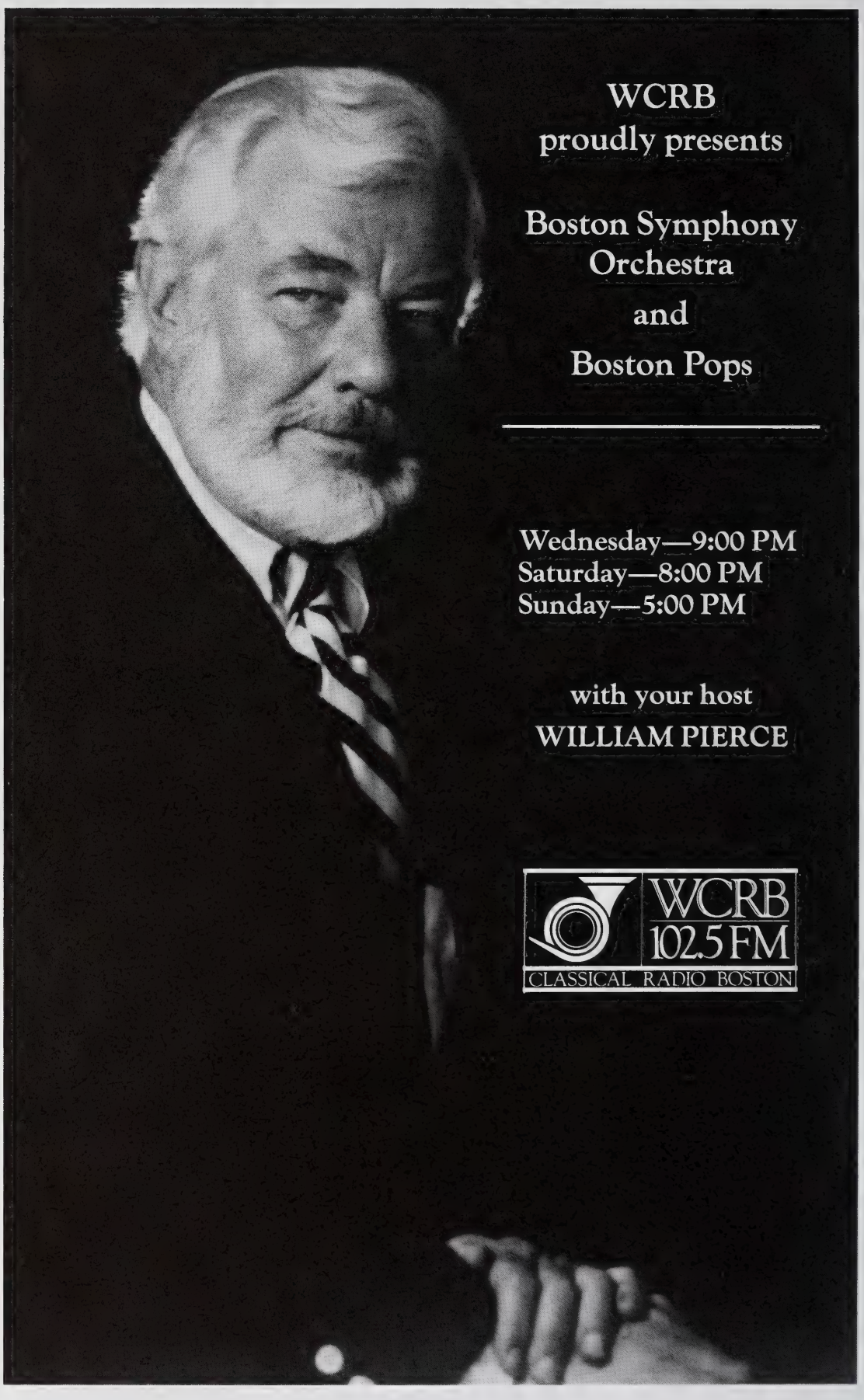
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Thursday, April 27, at 6
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BO YOUP HWANG, violin
JEROME ROSEN, violin
TATIANA DIMITRIADES, violin
ROBERTO DIAZ, viola
JONATHAN MILLER, cello

BEETHOVEN — Trio in C minor for violin, viola, and cello, Opus 9, No. 3
- Allegro con spirito
- Adagio con espressione
- Allegro molto e vivace
- Presto

Messrs. HWANG, DIAZ, and MILLER

RAVEL — String Quartet in F
- Allegro moderato. Très doux
- Assez vif. Très rythmé
- Très lent
- Vif et agité

Mr. ROSEN, Ms. DIMITRIADES, Mr. DIAZ, and Mr. MILLER

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Ludwig van Beethoven
Trio in C minor for violin, viola, and cello, Opus 9, No. 3

Beethoven's real instrument was the piano, and his first published compositions to be graced with an opus number were a set of piano trios which highlighted the keyboard. But he was also a string player: as a teenager he made his living playing viola in the opera orchestra of his native Bonn. When Beethoven moved to Vienna, he studied for a while with Haydn, father of the string quartet. But he seems to have avoided direct comparison with Haydn for a time, composing neither a symphony nor a string quartet—the two forms in which Haydn was notably preeminent—until he had made his mark in other ways. And the string quartet, in particular, Beethoven approached by way of the string trio. The string quartet already had a tradition that might well have been overwhelming to a young newcomer of high artistic standards, but such was not the case with the string trio. About 1795-96, after composing his Opus 3 trio for violin, viola, and cello (modeled on Mozart), Beethoven began sketching his Opus 9 string trios and the Serenade for string trio published as Opus 8. It was through these works that he worked out the problems of chamber music writing.

The last of the Opus 9 trios is in C minor, the key often associated with Beethoven's more dramatic and forceful musical gestures. There is already the same energy that we know from the middle-period works, and the same lyrical counterfoil to the dramatic quality of the whole. The first four notes present the earliest version of one of Beethoven's basic musical ideas, a figure that lies at the heart of several of the late string quartets. The secondary theme continues with a seemingly minor idea that appears later in tauter form as the basis of the development. The return to the recapitulation is built out of a wonderfully "pathetic" extension of the opening four notes that finally returns forcefully to the home key. This passage reappears (now in the tonic) at the very end of the movement.

The second movement can hardly match the range and force of the opening, though its elaborate decorations embellishing what is in essence a melody of the greatest simplicity are certainly charming. The scherzo races along with splendid energy, with the instruments scored in such a way as to range from delicate chamber effects to a nearly orchestral sonority. The finale has a way of exploding into material that seems to demand more than three stringed instruments can possibly provide, but it is in that rhetorical force that we can see Beethoven, the young Turk, with all the characteristic impatience of youth, but also with something that promises future conquests beyond this remarkable early accomplishment.

—Steven Ledbetter

Maurice Ravel
String Quartet in F

Like Debussy, Ravel composed only one string quartet; and like Debussy's quartet, Ravel's holds a unique position in his output (though the two works are quite different from one another, despite the casual ease with which we link the names of their composers). Ravel's quartet, composed in 1903, was one of those works—along with the orchestral song cycle *Shéhérazade* and the brilliant piano showpiece *Jeux d'eau*—that established his independence from the stuffy conservatism of the Conservatoire and, no doubt, had something to do with his being passed over repeatedly for the Prix de Rome. The piece was performed in 1903, but Ravel withheld it from publication until undertaking some revisions, the exact extent of which we cannot know since the original version is lost. When he finally allowed it to appear in print in 1910, Ravel inscribed the work to his "*cher Maître Gabriel Fauré.*"

The entire work is conceived in a manner quite different from the normal, contrapuntal character of the string quartet tradition. Melodies or fragments of melodies pass back and forth from one instrument to another while the others provide a rich array of orchestral effects for color and harmony. The work is extraordinarily unified in its thematic material, which shows close links from movement to movement. The opening idea (presented in the first violin at the outset over a serenely rising line in second violin and cello moving in parallel tenths) provides motivic material that generates offshoots throughout, especially when provided with a little triplet turn figure that arises not long after. The first movement is in a ternary form that hints at sonata form (with two distinct themes, the second presented in first violin and viola playing in two parallel octaves apart) but lacks the kind of harmonic reconsideration in the "recapitulation" necessary for a true sonata form. The scherzo plays on a rhythmic alternation between 3/4 and 6/8 time, sometimes presented simultaneously in different instruments. There is an imaginative interplay between the pizzicato motive that appears at the beginning and the *arco* melody (related to ideas from the first movement) that comes in soon after. The slow movement consists of a surprisingly disjunct conversation among the four instruments, changing character every few measures with different meters, tempos, scoring, and thematic ideas. The energetic finale, beginning with a vigorous ostinato on a 5/8 motive, moves on to reconsideration of both principal themes of the first movement, adapted now from 4/4 to 3/4 time and interspersed with returns to the forceful 5/8 of the opening.

—S.L.

Born in Korea, **Bo Youp Hwang** gave his first solo performance with orchestra when he was thirteen. He attended the Seoul School of Music, where he received a performance degree, then entered the University of Seoul. By the time he was nineteen, Mr. Hwang had won two prestigious prizes, leading to study with the Fine Arts String Quartet at the University of Wisconsin, where he won the Young Artists Competition. He was later appointed assistant concertmaster of the Milwaukee Symphony Orchestra. Mr. Hwang joined the Boston Symphony Orchestra in 1973. He has performed as soloist with the Boston Pops Orchestra, and he was first violinist of the Francesco String Quartet. Mr. Hwang teaches at the Boston University Tanglewood Institute, and he has been heard on WGBH radio. His family lives in Korea; he returns there regularly to spend time with them, and he has performed there on occasion with the Seoul Philharmonic. Mr. Hwang occupies the John and Dorothy Wilson Chair in the Boston Symphony Orchestra's first violin section.

BSO violinist **Jerome Rosen** is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen has been associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, Mr. Rosen has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. Mr. Rosen teaches chamber music at the Tanglewood Music Center.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and concerts with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

First-prize winner of the 1988 Washington International Competition for Strings, violist **Roberto Diaz** joined the Boston Symphony Orchestra during the 1985-86 season. Before joining the BSO, Mr. Diaz was assistant principal viola of the Minnesota Orchestra. He has also performed with Collage New Music, Marlboro Music, on the Minnesota Orchestra Chamber Music Series, at the Pensacola Chamber Music Festival, and in chamber concerts with members of the Atlanta Symphony. Mr. Diaz has given solo recitals throughout the northeastern and southeastern United States, as well as in Chile. He has appeared as a concerto soloist with the Savannah Symphony as winner of its Young Artist Competition, and with orchestras in the southeast and the midwest. In 1980, as a fellowship student at the Tanglewood Music Center, Mr. Diaz won the Gustav Golden Award. Mr. Diaz began his musical studies at the Chilean Conservatory of Music and continued at the Georgia Academy of Music, where he studied with Manuel Diaz. He also studied with Burton Fine at the New England Conservatory of Music and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello. Nine years later, Casals publicly acclaimed him an outstanding exponent of Bach. In the intervening years, Mr. Miller trained with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten, and played in master classes given by Gregor Piatigorsky, Pierre Fournier, and Mstislav Rostropovich. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. A winner of the Jeunesses Musicales auditions, he has toured the United States twice with the New York String Sextet, and he has appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is the recipient of grants from the National Endowment for the Arts, the New England Foundation for the Arts, and the Massachusetts Council for the Arts. Mr. Miller has taught at the New England Conservatory and at the Boston University Tanglewood Institute. Last fall he joined the faculty of the Boston Conservatory of Music. He performs on a 1728 Gofriller cello played at the beginning of this century by the cellist of the Flonzaley Quartet, one of the earliest celebrated American quartets

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, October 30, 1988, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with DOMINIQUE LABELLE, soprano
GILBERT KALISH, piano

SCHUBERT — Trio No. 2 in B-flat for violin, viola, and cello, D.581

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

Messrs. LOWE, FINE, and ESKIN

COPLAND — *As It Fell Upon a Day*, for soprano, flute, and clarinet

Ms. LABELLE, Ms. DWYER, and Mr. WRIGHT

Vocalise, for voice and piano

Ms. LABELLE and Mr. KALISH

Vocalise, for flute and piano

Ms. DWYER and Mr. KALISH

INTERMISSION

ROUSSEL — Trio for flute, viola, and cello, Opus 40

Allegro grazioso
Andante
Allegro non troppo

Ms. DWYER, Mr. FINE, and Mr. ESKIN

BRAHMS — Trio in A minor for clarinet, cello, and piano, Opus 114

Allegro
Adagio
Andante grazioso
Allegro

Messrs. WRIGHT, ESKIN, and KALISH

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Franz Schubert
String Trio in B-flat, D.581

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Aaron Copland
As It Fell Upon a Day
Vocalise

These are small works, assuredly minor compositions compared to Copland's monumental Piano Variations, his ballets, symphonies, and operas, the Emily Dickinson songs, the film scores. But they are noteworthy for all their diminutive stature. *As It Fell Upon a Day* was one of the first Copland works to be performed in public, and one of the first to attract critical attention, even though it was conceived simply as a class assignment when he was studying with Nadia Boulanger. Copland spent the summer of 1923 in Vienna with Harold Clurman; there he composed the work to meet Boulanger's requirement of a piece for flute and clarinet. But he went a step further by adding a solo voice to set a madrigalesque poem by Richard Barnefield (1574-1627). The assignment was to write for the two instruments in imitative counterpoint, and this Copland does in the introduction. The text is treated freely, and occasionally the harmonies suggest the modal music of the Renaissance. But, as one critic wrote of its premiere in Paris, on February 6, 1924, "With so few instruments, a composer cannot bluff; he must play fair." He felt that the young American composer demonstrated in this piece "a technique which is already highly finished."

Coming Concerts . . .

Sunday, February 5, 1989, at 3:00

Piston	Woodwind Quintet
Kirchner	Concerto for violin and cello, with ten wind instruments and percussion
Fauré	Piano Quartet in C minor, Opus 15

Sunday, April 2, 1989, at 3:00

Haydn	Piano Trio to be announced
Schubert	Octet in F, D.803, for winds and strings

Tickets at $14.50, $11, and $8 are available at the Symphony Hall box office.

The Vocalise was commissioned for a series of one hundred such works edited by a professor at the Paris Conservatory. Gabriel Fauré had composed the first set of ten in 1907. It was no doubt quite an honor for an American to be invited to contribute to this ongoing series; Copland's Vocalise, eventually published as No. 71, was composed in June 1928 while he was in Santa Fe, New Mexico. In the time-honored way of technical pieces of this sort, the Vocalise requires the singer to perform fast-moving scale passages and more sustained lyric phrases as well, with rising phrases that make considerable demands on the lungs and diaphragm. For all its pedagogical intent, Copland's Vocalise is remarkably expressive, a fluent, wordless song. The Vocalise will be heard twice on this program, as the vocal work that Copland conceived, and also in a version for flute prepared by the composer in 1974 at the request of BSO principal flutist Doriot Anthony Dwyer.

As It Fell Upon a Day

As it fell upon a day
In the merry month of May
Sitting in a pleasant shade
Which a grove of myrtles made
Beasts did leap and birds did sing
Trees did grow and plants did spring
Ev'rything did banish moan
Save the nightingale alone
She poor bird as all forlorn
Lean'd her breast uptill a thorn
And there sung the doleful'st ditty
That to hear it was great pity
Fie fie fie now would she cry
Tereu tereu by and by
That to hear her so complain
Scarce I could from tears refrain
For her griefs so lively shown
Made me think upon mine own
Ah! thought I thou mourn'st in vain
None takes pity on thy pain
Senseless trees they cannot hear thee
Ruthless bears they will not cheer thee
King Pandion he is dead
All they friends are lapp'd in lead
All thy fellow birds do sing
Careless of thy sorrowing
Even so poor bird like thee
None alive will pity me.

Albert Roussel
Trio for flute, viola, and cello, Opus 40

Albert Roussel (1869-1937) composed his Opus 40 Trio for flute, viola, and cello in 1929 on a commission from Elizabeth Sprague Coolidge, which may explain the presence of the flute in the ensemble, since she often requested at least one wind instrument in the chamber music she commissioned—though it is perfectly possible for Roussel to have chosen the combination of instruments on his own, since he had already shown his predilection for the flute in various chamber combinations in his

Opus 6 Divertissement (for piano and winds) and his Opus 30 Serenade for flute, harp, violin, viola, and cello, not to mention a couple of works for flute and piano.

Two opposing trends may be noted in Roussel's late work, represented by those that are weightier in style, like the Piano Trio and the String Quartet, and the lighter pieces, like the Divertissement and the Serenade. The Trio for flute, viola, and cello manages to combine elements of both of these. The texture is rather densely contrapuntal throughout, as befits real chamber music for melody instruments, but at the same time the instruments—and especially the flute—are given colorful things to do which rather lighten the mood and contribute a fresh variety to the sonority.

Johannes Brahms
Trio in A minor for clarinet, cello, and piano, Opus 114

Brahms hinted to his publisher, when sending him the string quintet in G, Opus 111, that no further works were to be expected from his pen. He did not actually go so far as to say that he was written out, but the implication was clear nonetheless. That he continued to compose is largely due to the artistry of a single clarinetist, Richard Mühlfeld, whom Brahms had heard play during March 1891, while visiting the ducal court of Meiningen. As if to repay Mühlfeld for his unexpected role as muse, Brahms wrote no fewer than four major works featuring the clarinet, permanent and welcome expansions of the repertory for that instrument. The first of these was the present trio, followed in close succession by the Opus 115 quintet for clarinet and strings and soon after by the two clarinet-and-piano sonatas of Opus 120.

Brahms wrote the trio during the summer of 1891, but he was not ready to release it to the world before hearing the reaction of his friend Eusebius Mandyczewski. He sent the score off to Mandyczewski in July, and when the reply came back marveling at the blending of the clarinet and cello ("It is as though the instruments were in love with each other"), Brahms confessed publicly that he was, in fact, composing again and that the trio was "twin to a far greater folly." He was referring to the Clarinet Quintet, which was also completed the same summer. Mühlfeld naturally played both works at their first performance, which took place at a Berlin concert in December.

It is a curious coincidence that the Opus 114 trio is in the same key as the Double Concerto for violin and cello, Opus 102, a fairly recent work that also pitted the cello against a higher instrument. The trio, though, is far more elegiac than the impetuous concerto, and the heavy emphasis on the minor mode almost throughout the first movement underlines the autumnal quality of the score. The second movement is a fantasy of richly elaborated lines, whether in delicate dialogue or impassioned octaves. From the very first notes its bright D major lends a welcome warmth. The third movement has, in place of a scherzo, a graceful and delicate A major waltz akin to some of the more pensive sections of the *Liebeslieder* sets. The finale returns to the minor mode to end the trio in a typically Brahmsian alternation of 2/4 and 6/8 meters with energy and drive.

—Notes by Steven Ledbetter

Dominique Labelle

A graduate of McGill University and a Fellow this past summer at the Tanglewood Music Center, soprano Dominique Labelle made her New York recital debut at Merkin Hall last June. She has sung in Boston Symphony Orchestra performances of Strauss's *Elektra* at Symphony Hall and at Tanglewood, and in the Tanglewood Music Center's production of Hans Werner Henze's *Elegy for Young Lovers.* Sponsored by the Canada Council and by Boston University on a Dean's Scholarship, Ms. Labelle currently studies with Phyllis Curtin.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, February 5, 1989, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

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Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with guest artists

GILBERT KALISH, piano
PETER HADCOCK, clarinet
RICHARD PLASTER, bassoon
TIMOTHY MORRISON, trumpet
LAWRENCE ISAACSON, trombone
ARTHUR PRESS, percussion
FRANK EPSTEIN, percussion
JEROME ROSEN, celesta

LEON KIRCHNER, conductor

PISTON — Quintet for Wind Instruments

Animato
Con tenerezza
Scherzando
Allegro comodo

Ms. DWYER, Mr. GENOVESE, Mr. HADCOCK, Mr. WALT, and Mr. KAVALOVSKI

KIRCHNER — Concerto for Violin, Cello, Ten Winds, and Percussion (in two movements)

Messrs. LOWE and ESKIN; Ms. DWYER; Messrs. GENOVESE, HADCOCK, WALT, PLASTER, KAVALOVSKI, SCHLUETER, MORRISON, BARRON, ISAACSON, FIRTH, PRESS, EPSTEIN, and ROSEN

LEON KIRCHNER, conductor

INTERMISSION

FAURÉ — Quartet No. 1 in C minor for piano and strings, Opus 15

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Messrs. KALISH, LOWE, FINE, and ESKIN

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Walter Piston
Quintet for Wind Instruments

Early in his career, Walter Piston began a woodwind quintet that he left unfinished in frustration at the inherent technical problems of the medium—the recalcitrant individuality of the five voices, with their different techniques and their very different sonorities, which could never quite be made to blend. Some decades later, as the experienced master composer of a half-dozen symphonies and as author of a classic text on orchestration, Piston tried again, and created one of his most endearing chamber music compositions.

The Woodwind Quintet was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and received its first performance on January 24, 1957. The players for whom it was written called themselves the Boston Woodwind Quintet, but their names are very familiar ones: Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; Ralph Gomberg, oboe; James Stagliano, horn; and Sherman Walt, bassoon. At the time, all five were principal players in the Boston Symphony Orchestra (indeed, two of them still are), so in a sense the work was first performed by the Boston Symphony Chamber Players, though that ensemble did not take formal shape until seven years later. The Quintet represented neither the first nor the last time that Piston wrote for the Boston Symphony Orchestra or its members: the BSO gave no fewer than eight Piston world premieres, a record unsurpassed by any other composer and matched only by a Boston composer of an earlier generation, George W. Chadwick. Having spent his entire adult life in Boston (most of it as a distinguished professor of theory and composition at Harvard), Piston felt that the ensemble in Symphony Hall was "his" orchestra, and he composed most of his works with the sounds of BSO players in his mind; the Woodwind Quintet and its immediate predecessor, the Sixth Symphony, commissioned by the BSO for its seventy-fifth anniversary, both fall resolutely in that category.

Almost all of Piston's music is instrumental, cast in abstract genres. The Woodwind Quintet is typical in that respect, consisting of four movements to which he gave Italian designations that can be translated "animated," "with tenderness," "jokingly," and "comfortably cheerful." Characteristically, he resisted saying anything about his music beyond the hints contained in these designations, trusting the listener to follow without further guidance. But it is certainly worth pointing out the masterly treatment of the ensemble, the kaleidoscope of instrumental color, the ease with which leadership passes from one part to another, and the abiding spirit of fun.

—Steven Ledbetter

Leon Kirchner
Concerto for Violin, Cello, Ten Winds, and Percussion

Brooklyn-born Leon Kirchner turned seventy on January 24. His family settled in California when he was a child, and he received most of his education there. Cultural life in Los Angeles was marked in those years by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrées from Europe. Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later went on to do work with two of the other great composer-teachers of this century, Ernest Bloch in Berkeley, and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley, then spent the years 1948-50 in New York on a Guggenheim Fellowship, a time that marked the beginning of wide acclaim for his music. From 1950 to 1961 he lived again

in California, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he is now emeritus Walter Bigelow Rosen Professor of Music. He remains active especially as a composer, and as the conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area.

Though he has composed in virtually every genre, Kirchner has been especially honored for his chamber music. Kirchner's first two string quartets (1949 and 1958) were given the New York Critics Circle Award and his Third String Quartet (with electronic tape, 1966) the Pulitzer Prize. His chamber output also includes a superb piano trio (1954), *Music for Twelve* (1985)—a BSO centennial commission for the Boston Symphony Chamber Players—and a recent duo for cello and violin.

The Concerto for Violin, Cello, Ten Winds, and Percussion was composed in 1960 on a commission from the Chamber Music Society of Baltimore. It was first performed in New York on September 6, 1961, at a remarkable concert of new American works performed for the first international musicological conference to be held in the United States. (In addition to Kirchner's work, which ended the program, that evening also included the premieres of Milton Babbitt's *Vision and Prayer* and Elliott Carter's Double Concerto.)

Much of Kirchner's chamber music—the string quartets and the Piano Trio, for example—are for traditional ensembles that have a long history in the classical tradition, a history involving abstract formal structures and an avoidance of programmatic elements. While his chamber music does not tell stories, it always tends toward the dramatic, bursting the normal confines of chamber music genres and mixing tempi and characters from moment to moment. The present Concerto's unusual instrumentation distinguishes it at once from other chamber works. The two string parts stand out instantly by virtue of their unique sonority in a world of winds and percussion, a clear differentiation heightened by their long, flowing lines against the crisp punctuating figures of the wind parts. The strings' dramatic, lyrical, expressive, Romantic gestures provide the main thread through the piece (indeed, they play virtually throughout).

Like the earlier Piano Trio and the later *Music for Twelve*, the Concerto consists of two movements, linked together. The link here is a single sustained chord. The first movement begins Allegro ma non troppo and the second Adagio, but the character of each changes frequently, so a characterization of "fast" and "slow" movements is accurate only in a very general sense. The effect is rather of a kaleidoscopic background casting ever-new reflections on the dialogue of the principals, with swiftly changing moods and characters acutely heard and captured.

—S.L.

Gabriel Fauré
Quartet No. 1 in C minor for piano and strings, Opus 15

Fauré, born May 12, 1845, in Pamiers in the south of France (about halfway between Toulouse and Andorra), received an uncommonly broad musical education at the École de Musique Religieuse et Classique in Paris, getting not only a thorough grounding in Renaissance and Baroque music, both ignored at the more conventional Conservatoire, but also in contemporary developments including the works of Liszt and Wagner. That latter touch of enlightenment came about thanks to Saint-Saëns, who, at twenty-six, became director of the school. At fifteen, Fauré attained some modest celebrity with his song "*Le Papillon et la fleur*," and indeed by 1879, the year of this quartet, he was still known primarily as a composer of songs. For many years he

made his living as an organist, and he became a distinguished teacher of composition, numbering among his pupils Ravel, Enesco, and Nadia Boulanger (who was to become, with Arnold Schoenberg, the most illustrious teacher of her generation). He lived until 1924, composing masterfully and originally to the end. His reputation is that of a composer of elegant, understated music. The C minor piano quartet is of characteristic finesse and charm, and it certainly hasn't the weight of sound of the more or less contemporary pieces for the same combination by Brahms. Still, it is robust, full of energy and *brio*, and superbly laid out for the instruments, with the melodies in its Adagio among the most glowingly passionate of Romantic inspiration.

—Michael Steinberg

Coming Concert . . .

Sunday, April 2, 1989, at 3:00

Haydn	Divertimento in G for flute, violin, and cello, Opus 100, No. 4 (Hob. IV:9)
Sheng	Three Chinese Love Songs, for soprano, viola, and piano with LISA SAFFER, soprano
Schubert	Octet in F, D.803, for winds and strings

Tickets at $14.50, $11, and $8 are available at the Symphony Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, April 2, 1989, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
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Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Alfred Genovese, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with LISA SAFFER, soprano
LUCIA LIN, violin
GILBERT KALISH, piano

HAYDN — Divertimento in G for flute, violin, and cello, Opus 100, No. 4 (Hob. IV:9)

Adagio
Scherzo: Allegro
Finale: Presto

Ms. DWYER, Mr. LOWE, and Mr. ESKIN

SHENG — Three Chinese Love Songs, for soprano, viola, and piano ("Dedicated to Leonard Bernstein")

Blue Flower
At the Hillside Where Horses Running
The Stream Flows

Ms. SAFFER, Mr. FINE, and Mr. KALISH

INTERMISSION

SCHUBERT — Octet in F for strings and winds, D.803

Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

Mr. LOWE, Ms. LIN, Messrs. FINE, ESKIN, BARKER, WRIGHT, WALT, and SEBRING

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Joseph Haydn
Divertimento in G for flute, violin, and cello, Opus 100, No. 4 (Hob. IV:9)

Haydn spent nearly three decades in the service of the music-loving Prince Nikolaus Esterházy, who was devoted to a bizarre (and now quite defunct) musical instrument called the baryton, a member of the viol family with a set of strings to be bowed, another set underneath for sympathetic resonance (some of which could be plucked for special effects), and an extremely broad neck that made the instrument very difficult to play. But the prince played it well, and he wanted music for it, so Haydn perforce composed no fewer than 126 baryton trios (for baryton, viola, and cello) as well as other chamber works featuring that instrument. These masterful pieces, in which Haydn developed many of the resources of his chamber music style, have ever since Haydn's lifetime been one of the major unknown categories of his output for lack of a performer on the principal instrument. (Only in recent years have some early music specialists begun to learn the baryton again and to record at least a sampling of the riches available.)

Haydn himself was under no illusion that his baryton trios would be performed by anyone other than his patron as long as they required that intractable instrument, so he himself made some arrangements for other instrumental combinations, a process that usually required transposing the music to a more favorable key for, say, violin or flute and rewriting such parts as featured technical devices peculiar to the baryton. In 1784 Haydn mailed a set of trios to an admirer in England (he was famous there long before he visited personally in 1791); practically all of these works were arrangements from other compositions, adaptations for the pleasure of home music-making. Haydn labeled the pieces "Divertimenti," music intended primarily to give pleasure. The present trio consists of three movements from an earlier baryton trio (No. 97 in D) adapted to the new instrumental combination; it allows us to share in the evening pleasures of a musical English home and a Hungarian prince's chambers of two centuries ago.

—Steven Ledbetter

Bright Sheng
Three Chinese Love Songs, for voice, viola, and piano

Born in Shanghai, China, Bright Sheng started piano studies when he was five. After graduating from high school during the Cultural Revolution, he went to work as a pianist and timpanist with the Music-Dance Company in Chinhai, the province that borders both China and Tibet, where he had his first opportunities to study and to collect various forms of Chinese folk music. After the Cultural Revolution, Mr. Sheng was one of the first students accepted by the Shanghai Conservatory of Music, where he earned his undergraduate degree in composition. In 1982 Mr. Sheng moved to New York, where he attended Queens College, CUNY, and Columbia University. Among his teachers were George Perle, Hugo Weisgall, Chou Wen-Chung, Jack Beeson, and Mario Davidovsky. Mr. Sheng has received a number of prizes in China, including both first and second prizes in the 1980 Chamber Music Composition Competition and first prize in the 1979 Art Song Competition. In the United States he has received awards and prizes from the National Endowment for the Arts (1987), the American Academy and Institute of Arts and Letters (1984), and the Tanglewood Music Center (where he was a Fellow in Composition in 1985), among others. Mr. Sheng's music has been widely performed in the United States, eastern and western Europe, and China. He has received commissions from and had his works performed by such prestigious organizations as the New York Chamber Symphony, the Seattle Symphony, the Sinfonica del Accademia National di Santa

Cecilia, and the John Oliver Chorale, and by such renowned musicians as Leonard Bernstein, Gerard Schwarz, Peter Serkin, and Andrew Milianov. In the fall of 1989, Mr. Sheng becomes composer-in-residence with Lyric Opera of Chicago. Mr. Sheng composed his Three Chinese Love Songs ("dedicated to Leonard Bernstein") in 1988 for Mr. Bernstein's seventieth-birthday celebration at Tanglewood last August, at which time the second and third of them were included in a program entitled "Tributes in Song to Leonard Bernstein." The performers on that occasion were soprano Lisa Saffer, violist Burton Fine, and pianist Yehudi Wyner.

Blue Flower

Jing Xiarn Xiarn (Na Ge) Lan Xiarn Xiarn, Lan (Ge) Ying Ying (Di) Tsai, Seng Ha Yi Ge Lan Hua Hua, Si Si Di Gnai Si Rarn.	Golden thread and blue thread, They are so pretty, Just like the beautiful girl, Her name is Blue Flower.

At the Hillside Where Horses Running

Pao Ma (Lui Lui Di) San Sang, Yi Duo (Lui Lui Di) Yun (Yo), Duan Duan (Lui Lui Di) Zao Zai, Kang Ding (Lui Lui Di) Tseng (Yo).	At the hillside where horses running, Right above it is the beautiful cloud, Which shines over, The city of Kang-Ding.
Li Jia (Lui Lui Di) Dai Jie, Ren Tsai (Lui Lui Di) Hao (Yo), Zang Jia (Lui Lui Di) Dai Guo, Kan Sang (Lui Lui Di) Ta (Yo).	So pretty is, The girl from Lee's family, So much in love with her is, The boy from Zang's family.

The Stream Flows

Ei, Yue Liang Chu Lai Liang Wang Wang, Xiang Qi Wo Di A Ge Zai Sheng Sheng.	Ei, the rising moon shines brightly, It reminds me of my love in the mountains.
Ge Xiang Yue Liang Tain Shang Zuo, Shan Xia Xiao He Tang Shui Qing Yo Yo.	Like the moon, you walk in the sky, As the crystal stream flows down the mountain.
Ei, Yue Lian Chu Lai Zhao Ban Po, Wang Jian Yue Liang Xiang Qi Wo Di A Ge. Yi Zheng Qing Feng Chui Shang Po, Ge A, Ni Ke Ting Jian A Mei Jiao A Ge?	Ei, the rising moon shines brightly, It reminds me of my love in the mountains. A clear breeze blows up the hill, My love, do you hear I am calling you?

—translations by Bright Sheng

Franz Schubert
Octet in F for strings and winds, D.803

Schubert completed the Octet, D.803, on March 1, 1824; it is one of the works he mentions as paving the way to the *Great* C major symphony he began in the summer of 1825. The Octet was dedicated to Count Ferdinand von Troyer, Lord High Steward to that Archduke Rudolf who is so ubiquitous in the Beethoven biography. Troyer was a fine clarinetist and took part in the first performance, which was given at his house, presumably in the year of composition. The first public performance we know of was given on March 16, 1827, at a concert by the famous and fat quartet-leader Ignaz Schuppanzigh. Schubert's model was Beethoven's then incredi-

bly popular Septet, Opus 20; to Beethoven's scoring for violin, viola, cello, bass, clarinet, horn, and bassoon, Schubert adds a second violin. The six-movement design links the Octet to the serenade and divertimento tradition, but in, for example, the slow introductions to the first and last movements, or in the fiercely energetic scherzo, Schubert clearly has more than entertainment in mind. The fourth movement, like its famous counterpart in the *Trout* Quintet, is a set of variations on an earlier theme of Schubert's own: the source here is the duet for soprano and tenor, *"Gelagert unterm hellen Dach,"* from the 1815 singspiel, *Die Freunde von Salamanka.*

—Michael Steinberg

Lisa Saffer

In addition to engagements with opera companies throughout the United States, soprano Lisa Saffer also appears in recital, with chamber ensemble, and with orchestra. During the summer of 1988, while a Vocal Fellow at the Tanglewood Music Center, she appeared in Hans Werner Henze's *Elegy for Young Lovers* and premiered two of Bright Sheng's Three Chinese Love Songs during Leonard Bernstein's seventieth-birthday celebrations. A national finalist in the Metropolitan Opera auditions, Ms. Saffer has won a 1988 National Music Theater Institute Encouragement Grant and Santa Fe Opera's 1986 Anna Case Mackay Award. Currently residing in New York, Ms. Saffer holds a bachelor's degree in music from Oberlin College Conservatory and a master's degree and Artist Diploma from the New England Conservatory.

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March 25, 1990	MOZART Quartet in D for flute and strings, K.285; LERDAHL Waltzes, for violin, viola, cello, and double bass; VOLKMANN Trio in B-flat for violin, cello, and piano, Op. 5; MOZART Quartet in E-flat for piano and winds, K.452

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